THE HOUSE DESIRABLE

R. A. BARRON

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'Ellens', Rudgewick, Sussex, a fine example of a modern house built in such manner that it has the appearance of age. The roof is of mossy Horsham stone obtained from old houses and barns which had been demolished. It was designed by Mr. Maurice E. Webb, F.R.I.B.A., son of Sir Aston Webb, R.A.

THE HOUSE DESIRABLE

A HANDBOOK FOR THOSE WHO WISH TO ACQUIRE HOMES THAT CHARM

BY

P. A. BARRON

WITH 101 ILLUSTRATIONS FROM PHOTOGRAPHS BY THE AUTHOR AND 85 PLANS AND ELEVATIONS

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INSCRIBED

WITH GRATITUDE

TO THE MANY OWNERS OF

CHARMING HOMES, AND TO THE

ARCHITECTS WHO HAVE ASSISTED

THE WRITER IN A TASK WHICH

HAS BEEN A LABOUR

OF LOVE

PREFACE

THE cottages and houses pictured and described herein are of varied styles, and their only quality in common is uncommonness. Many of them appear to be old, but, with few exceptions, all have been built within the last few years. They have not been chosen because they were designed by distinguished architects, or because they are the homes of celebrities, but solely because, in the opinion of the writer, they have features which render them of interest to the many Englishmen and Englishwomen who desire homes which are not merely convenient but pleasing to the eyes. Acknowledgments are due to the many architects who are striving to raise the standard of our domestic architecture, and who have shown their interest in this small volume by allowing the writer to reproduce plans and drawings. Among those to whom thanks are due are: Sir Edwin Landseer Lutyens, R.A., F.R.I.B.A.; Maurice E. Webb, F.R.I.B.A. (Sir Aston Webb and Son); M. H. Baillie Scott, F.R.I.B.A.; Charles Cowles-Voysey, F.R.I.B.A.; L. A. Culliford, F.R.I.B.A.; Basil Hughes, A.R.I.B.A.; Blunden Shadbolt, L.R.I.B.A.; the late J. Eustace Salisbury, A.R.I.B.A.; R. F. Wells; H. Osborn, and many others whose names are mentioned in the following pages.

July, 1929. P. A. B.

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THE HOUSE DESIRABLE

INTRODUCTION

THIS is a book about small houses, for they are the homes of the present generation, the homes which most of us own or wish to own. Few, even among the wealthier classes, desire great mansions, for, in these days of cars and world travel the range of our interests has widened. The home may be the centre of those interests, but not the boundary. We are conscious that there is a world beyond, a world to be explored and enjoyed, and therefore we do not covet establishments the upkeep of which would absorb the greater portions of our overtaxed incomes.

There are people who love to compare unfavourably our own times with those of our forefathers, and many of these tell us that the arts and crafts of homemaking which were fostered by the great landowners of former times are dead or dying. They think that the raids which have been made upon accumulated and inherited wealth have caused the disappearance of those stately mansions which were once the glory of England. There are few wealthy families to-day, they tell us; consequently, few fine homes.

Obviously, this is a fallacy, for there are more millionaires to-day than at any previous period. The truth is that even millionaires do not desire town palaces and vast country seats with armies of retainers. If they wished for such magnified homes, there are many to be purchased at breaking-up prices.

To our womenkind we must look for the explanation, and they will tell us that great establishments, which involve the employment of many servants, are responsibilities without any compensating advantages. The interests of women are

no longer bounded by their homes, and they do not wish them to be so bounded. The snobbish idea that the size of a residence and the number of servants are criteria of social position is as dead as Queen Anne. The wealthy woman of to-day does not desire a palace; she prefers a service flat somewhere in W.1; also a small country house, for preference old, but rendered comfortable by the installation of electric lighting, central heating, modern bathroom and kitchen. She will furnish a house throughout with genuine antiques, for such is the fashion to-day. Little, but good, is her ideal. She may lavish a fortune upon treasures for the possession of which she will bid against the connoisseurs of Europe, and she may ransack Britain and the Continent, gaining much knowledge thereby, in the search for the antiques which she loves. Her charming home she will describe, very modestly, as her 'cottage', for there is something lovable about that term.

In addition, she may desire a villa, somewhere on the Mediterranean; but this, like her other residences, will be small, for preference, so that it may be managed easily and locked up at any time when its owner wishes to be free to travel.

The young wife of to-day who is not blessed, or cursed, with wealth does not pine for a double-fronted house larger than that of her neighbours. Her ideal may be described, according to the taste and fancy of the describer, as: a cottage and a car; a bungalow and a Baby Austin, or a maisonette and a Morris Minor. If she live in the country, she has no desire for three acres and a cow; she would much prefer a quarter acre and a Cowley.

I have never completely comprehended the phrase: 'Fools build houses, and wise men live in them'; but, if it were paraphrased thus: 'Fools build big houses and wise women refuse to live in them,' it would to-day be true. The tide of feminine opinion flows irresistibly, and he who would try to check it has a harder task than that of King Canute.

Having realized these facts, it would appear to be an easy matter to provide the homes that are required. It might be supposed that almost any competent architect could design small or medium-sized houses, convenient, 'labour saving'

—to use the favourite description of the Estate Agents—and possessing the indefinable quality of charm.

Unfortunately, we have only to look at England to-day in order to realize that the task is not so easy as it seems. Everywhere, we see new houses which can only be described as hideous. Everywhere, our once beautiful country is being disfigured. Everywhere, fine old English homes are being demolished, and estates are being cut up into tiny plots upon which are erected modern villas and bungalows which are ill proportioned, often badly built, and so ugly that strangers might suppose us to be a nation of barbarians totally lacking the sense of beauty.

Such a supposition would be entirely untrue, for, as a nation, we love our homes—our small homes—and desire that, within and without, they should possess charm and dignity. If it were otherwise, we should not hear so frequently complaints that our country is being spoiled by the modern builder. We do hear complaints, but, in spite of all the protests that are made by the home-buying public, and by the many Societies which are interested in the preservation of the natural beauty of our land, the work of destruction continues. Beautiful old buildings disappear, and are replaced by modern villas which have no architectural merit whatever.

Every motorist knows this, so, as most of my readers are motorists, I presume, there is no need to labour the point. We are agreed that we want better homes, more beautiful homes, homes that will adorn, not mar, our towns and countryside, homes of our own that we can love.

What can we do in order to raise the general standard of domestic architecture in this country?

Many people think that, if municipal authorities exercised greater control over the design of new houses, the disfigurement of England would be stayed. This sounds plausible until we look critically at the County Council cottages which have been erected in all parts of the country since the war. In most cases, though there are exceptions, these are the most hideous of all buildings erected within the memory of man.

As a rule, all that municipal authorities care about is control with regard to such matters as sanitation. They

make by-laws, and appoint Surveyors to ensure that these laws are observed. To all rules there are exceptions, but it must be understood that a Surveyor may be an engineer rather than an artist. Even if he wished to control design, in the hope of improving the æsthetic standard of buildings, he would not have the power.

Since the war, many of us think that there has been too much control of private enterprise in England, and we do not wish for more; but, if we did admit the principle that municipal authorities should have wider powers, then, I think, they should be compelled to appoint one or more architects of proved ability to give advice when plans for new buildings were submitted.

Another suggestion made from time to time is that only qualified architects should be allowed to design houses, as it is supposed that all bad work is to be attributed to speculative builders who are not directed by duly accredited professional men. It is possible, I think probable, that considerable improvement might be made if trained architects only were permitted to design, but I see objections. I have the greatest admiration for British architects as a body, but it would be absurd to suppose that they are all artists. Many would be far better described as capable engineers with the ability to design watertight, enduring, and, perhaps, convenient houses, but entirely lacking the æsthetic sense, even though they have had training which would have developed that quality if, rudimentarily, it had been inborn.

By saying this, I do not think I shall cause offence to members of an honourable profession amongst whom I have many good friends. Like all other professional men, they criticize each other freely in the privacy of their offices or homes, and every one of them knows that some architects have appreciation of beauty and the genius and training which enable them to raise one of the oldest crafts to the status of high art, but that there are others who are better employed upon the design of buildings of purely utilitarian character. Technical skill and the magic touch of genius are sometimes linked, but they may exist apart.

That trained professional and impartial men should have some control over the building of houses upon which, to a great

extent, the national health depends, is right; but, though many may disagree with me, I do not think that we should necessarily make England beautiful if, by legislative action, we made it impossible for any persons, other than those having professional qualifications, to show taste and originality in design. Neither do I think that we should improve the standard of English poetry, literature, painting, sculpture and music, if the practice of these arts were confined to those who had gained admission to strictly guarded professionalism.

After all, we must remember that many of the beautiful houses and cottages of England—those which we regard as standards of beauty, and with which we compare unfavourably the houses of to-day—were designed and built long before there was a sharp division between architects and builders. The master builders of old times followed their own traditions, or their own fancies, built with materials which were nearest to hand, and evolved local styles which suited their surroundings so well that the homes they made seemed to become natural features of the landscape.

We have many present-day architects who have the warmest admiration of the work of old-time builders who evolved local styles, and, by studying the older buildings in various districts, they are able to design new houses which harmonize with their surroundings.

There are still a few builders in England who have had no architectural training, and know little about the classical styles, but, by following their local traditions, design and erect homes which are in every way admirable. About the work of some such builders I shall have much to say later. One whom I shall mention saved a beautiful English village from the fate which has befallen so many by designing and erecting new buildings which so closely resemble the old that it is difficult to distinguish between the modern and the ancient. Another builder, whose cottages I admire greatly, has created an entirely new village in one of the most beautiful parts of Southern England. He is an artist who loves his work.

I regret to say that such artists as these are rare. I fear there are very few builders in England to-day who can be

trusted to provide beautiful homes without the assistance of architects, so it must not be thought that I recommend any reader to dispense with the services of the trained professional man. I wish only to prove that we cannot blame fairly either architects or builders *en masse* when we try to find out why England is being disfigured by so many ugly houses.

Rather, I think, we should blame many of our people who show so little interest in the beauty of their country that they buy ugly houses which are already built rather than take the trouble to search out designers who have talent, and commission them to plan good houses. If more of us would take this trouble—which should be pleasure—we should soon make England beautiful again.

I have the strongest sympathy with good architects, who are artists in their profession. At the present time they are hampered at every turn by economic conditions, for the cost of building has increased so greatly since the war that plans over which they have spent loving toil are rejected because they cannot be translated into bricks and mortar at the prices their clients are willing to pay. For anyone of the artistic temperament, I am afraid that architecture is a thankless profession. Often, in their drawing offices, I have found friends of mine almost tearful over plans which they are forced to revise because their clients wish to save a few pounds by the elimination of features which would give distinction to the work.

Those who would blame modern architects for lack of art should remember the conditions in which they work. Other artists are not forced to think constantly of the cost of the materials they use. The painter of pictures may produce good or bad work according to his ability, but he is not forced to paint bad ones because the canvas and colours would cost more if he attempted better work. An author does not have to consider the price of ink or paper, but the unfortunate architect is always hampered by sordid consideration of the cost of translating his paper plans into tangible buildings. Even the great Wren, we are told, was often driven to despair because he was forced to revise and curtail his plans, and I have read that he applied money from his own ridiculously small salary to the work of building when

he found that his masterpiece was endangered by the cheese-paring policy of those who would limit the cost.

On succeeding pages I shall endeavour to show how some architects, some builders, and many private home-seekers have solved the various problems I have mentioned. I shall endeavour to prove that beautiful homes need not necessarily cost more than those which are ugly. I shall give appreciation where it is due. Architects by the rules of their profession are not allowed to advertise, so much good work which is being done to-day is unknown to the general public, and, as good work is swamped by so much that is bad, many think that all modern work is poor.

With this view I do not agree. I think there is a revival of good taste in England, and that we are at the beginning of an era in which appreciation of beautiful homes will become keener than it has ever been before.

In the production of this volume, which has occupied my spare time for some years, my methods have, perhaps, been somewhat unusual. I have not written to a large number of distinguished architects for photographic examples of their work. Instead, I have motored a great many thousands of miles about the country, and wherever I have seen a cottage or house which has impressed me as having charm, or any unusual features, I have stopped to study it, and, in many cases, to photograph it.

When I have found homes that have appeared to me to be of especial interest, I have walked boldly to the front doors, and have asked to see the owners. After passing a few compliments, I have found almost invariably that the owners have treated my intrusions with the utmost courtesy, and have, in fact, seemed pleased and flattered that their homes should be admired. In general, I have come to the conclusion that owners of charming houses are always charming people. I will leave philosophers to decide which is cause and which effect.

Many of the owners have allowed me to spend laborious but very happy days photographing the interiors of their homes, their treasures and their gardens. Many of them have become my firm friends.

I have seen hundreds of these English homes, and admired

them long before I have known the names of their designers, therefore my choice of subjects has been entirely impartial. Very frequently, I have found that houses which I have seen by chance, and have admired, were planned by architects who are justly famous; but, in many cases, I have found that they are the work of local architects quite unknown outside their own districts, or of local builders who have been guided by tradition and their own taste. Sometimes I have found that owners have designed their own houses.

I give as much prominence to the work of an unknown man as to that of a distinguished architect, so I cannot be accused of prejudice.

Many will question my taste, of course; but I think the photographs here reproduced, selected from many thousands, fairly represent the work of many men who are striving with more or less success to improve the standard of English homes of to-day.

PART ONE

CHAPTER I

NOT READY-MADE HOUSES, BUT HOUSES MADE TO MEASURE

IF you glance hurriedly at the illustrations in this volume, your first impression may be that most of the houses were built many years ago, and, if you are a home-seeker, some of the pictures may make you wish that you could own one of the many charming cottages or small country residences which are depicted.

'Why cannot such homes be built to-day', you may ask as you compare them with the thousands of somewhat crudely designed new villas which you see all over England at the present time.

At the outset, I wish to correct this first impression. Nearly all the homes here shown are new, and, with a few exceptions, they have been built since the war. You may own a cottage or house similar to any one of those shown, and my task is to tell you how it may be obtained.

This book is not intended to tantalize you with visions of delightful homes which are unattainable, but to show you, in the plainest and most practical manner possible, how you may realize your dream of owning a truly charming residence in any part of the country in which you may live or desire to live.

I presume that you are not to be numbered among the people who buy their clothes ready made. You prefer to be measured, and to show your individuality by your choice of materials, colours and cut. Why then, if you dislike ready-made clothes, should you tolerate ready-made houses?

Why not be measured for your home?

It is as easy to go to an architect as to pay a visit to

your tailor or *couturière*. The home designer may show you many styles which may be adapted to your requirements, or he may take your instructions regarding the style and the price which you are prepared to pay, and then plan a house which for you and your family will be a perfect fit.

By making the suggestion that you should be fitted, I hope it will not be supposed that I refer only to size. Some modern houses fit rather too closely for comfort. I mean that your temperament and your taste should be fitted. If the building of houses to measure were merely a matter of supplying accommodation for a given number of persons, we might be guided by the example of a Norfolk gentleman of the old school whose lady presented him with ten children. When the younger ones grew to such age that they were entitled to seats at the ancestral dining-table, it was found that there was no room in the house large enough to accommodate them all, so the old gentleman, being of a practical nature, called in an architect. He then placed on the lawn twelve chairs, ten for the children and two for his lady and himself, and four spare ones for prospective guests, and requested the architect to take the necessary measurements and plan a new dining-room in which he could sit in patriarchal state with his family and chosen friends.

This story has been told to me as being true, and I have seen the room, which is a very handsome apartment, but it must not be taken as an example of the sort of fitting I mean. Clothes may fit and yet be unbecoming. We want houses that will become their owners, which will give some indication to their characters, and to their estate in life, and, above all else, which shall be beautiful.

Therefore, it is not about ready-made houses that I shall write, but about homes which may be designed and built especially for those who will inhabit them. Step by step, I propose to deal with such matters as the choice of sites, planning, the selection of architects and builders, the choice of materials, and the designing of such additional buildings as garages which, instead of being unsightly, as is so often the case, shall harmonize with houses and add something to their charm. I shall have something to say on the laying out of gardens, and much on the very important matter of

A newly built cottage with a roof of thatch at West Chiltington Common, near Pulborough, a beautiful district in which many delightful little homes, such as this, have been erected within the last few years.

building costs, and the methods by which these may be ascertained with precision before contracts are signed. I shall endeavour to show how 'extras' may be avoided, for I know by hard experience that these additional charges, often due to changes made in plans and specifications after contracts have been signed, or to the fact that certain essential matters have not been mentioned in the specifications, are the cause of many quarrels between architects, clients and builders. I know, also, that many people who hear of these unfortunate disputes fear to have houses built for them and prefer to purchase outright, for definite sums, such houses as are already completed, even though they are not in every way desirable.

I shall hope to prove that, providing a little foresight is exercised, a house made to measure need cost no more than one which is ready made, and may, possibly, cost less. Also, I will show that the exact cost of a building, complete in every detail, may be determined before the work is begun, so there need be no fear of disputes.

Now, there are to-day many people, most of them motorists, who desire cottages or small houses, in the country or by the sea, to be used, not as permanent residences, but as quiet week-end and holiday homes to which their owners can retire from the noise of our modern cities. Many of these cottages built during the last few years are truly charming, and I propose to devote considerable space to them. Some are on a miniature scale, but others, though described by their owners as week-end cottages, and used as such, are of such size that they would make pleasing permanent residences for the comparatively small families of to-day.

After reviewing such homes as these, I will picture and describe some which have been planned on a larger scale. All general remarks regarding the choice of sites, planning, the making of contracts, etc., will apply equally to large and small houses; so, to deal with these matters in proper order, it will be well to begin with the choice of a site.

CHAPTER II

THE CHOICE OF A SITE FOR THE HOUSE DESIRABLE

WHEN you have decided to build the house of your dreams, you must first choose the site it is to occupy. It is not correct to have a house planned before having shown the architect the land upon which it is to stand, because a building can never be seen to its greatest advantage unless it is in harmony with its surroundings.

I know this sounds quite obvious, but, unfortunately, it is a fact that many people choose a plan, or see a house which they admire, and decide to have one like it, long before they have determined where it is to be built. To this we may attribute some of the terribly incongruous effects we so often see. For example, I have seen a charmingly designed house of the half-timbered style built upon a bare plot surrounded by ugly modern villas, or bungalows of asbestos sheeting.

In these days of the rapid 'development' of building land, it is necessary to remember that, although a site may appear now to be a charming one, it may, within a year or two, be denuded of all its natural beauty and disfigured by the proximity of new buildings of poor design.

My experience of those people who develop estates may be unfortunate, but it leads me to believe that the usual plan is to begin by chopping down all the trees. If the land which is to be 'improved' should happen to have been the well-timbered private park of the former owner, the speculators who purchase it have a glorious time, for every day they can watch giant oaks and elms falling and can calculate how much per 'foot frontage' they will gain at every crash.

The next proceeding is to rule parallel roads across the ghastly plain and to divide the land into rectangular plots. The roads must be straight because curves may have beauty,

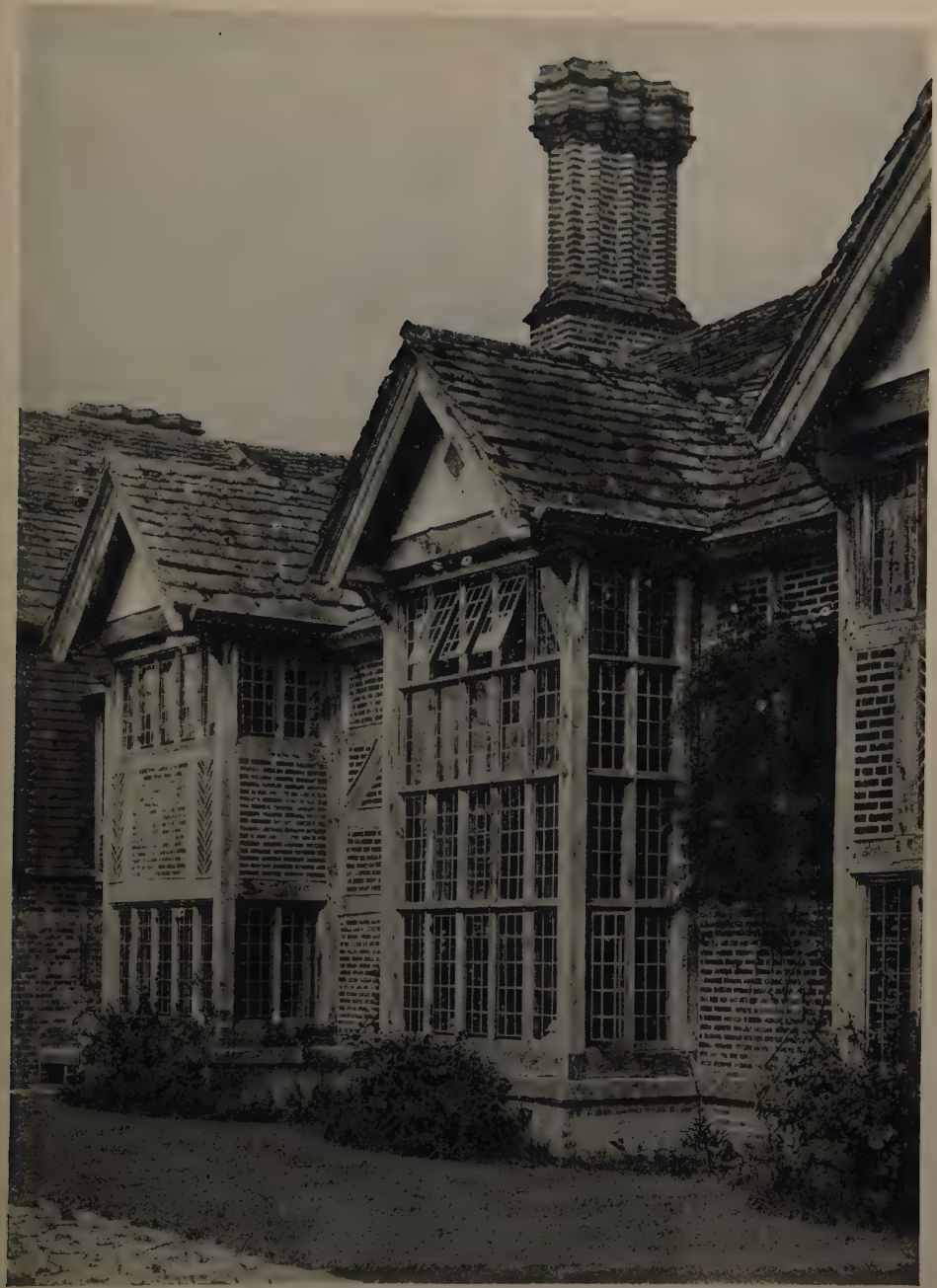
and, with regard to beauty, some land speculators have views similar to those of the actor who damned all art.

Some people who propose to build houses appear to think that it is only on such estates that they can secure suitable building land. To misquote the old proverb: they needs must go where the developer drives.

Fortunately, our choice is not limited to such estates. There are others which have been laid out by far-seeing men who have realized that the natural beauty of land may be a commercial asset, and, within recent times, I have been pleased to note that, in many cases, those who have appreciated this fact have been very richly rewarded. On some estates winding avenues remain as they have been for centuries. One house may be built in a spinney, another on a sunny slope sheltered from the north and east winds by pine trees, and yet another on the summit of a hill which commands views over miles of open country.

Such well-managed estates may be found by all who will take the trouble to look for them. There are many in the vicinity of London, and I am certain that a few of them are to be found in every county in England, or, for that matter, anywhere in the stretch of land which lies (as an American speaker said recently at a public meeting) between ' John's End and Lan' o' Groats'.

Owners of these estates will sell building plots only upon the condition that plans of houses to be erected are to be submitted to them, or to their appointed architects who have power to reject any design they consider unworthy of the estate as a whole. Frequently, there are other conditions. In some agreements I have seen clauses which prohibit the felling of trees on purchasers' own land without the consent of the sellers. Other clauses often govern the erection of garden walls and fences, the design of gates, garages, and other outbuildings. The effect of such control is usually good, and purchasers of building land should not regard restrictions as annoyances, but remember that they are made for the good of the community. When a house of pleasing design has been built, it is well that the owner should be assured that its effect will not be marred by the erection of neighbouring buildings of a vulgar type.



The great bay window of 'Ellens', Rudgewick. The house was built within recent years, but, largely owing to the use of old materials, it appears to have been standing for centuries.

Frequently, land is sold on condition that houses to be erected upon it shall cost not less than a stated sum. The reason for this is that the sellers of building sites wish to set a certain standard, because they know that, if many small and cheap houses or bungalows are built, the district will cease to attract people who wish to erect more costly homes. This condition is better than none at all, but, from the purchaser's point of view, it is not altogether satisfactory, as on his own land he may build a delightful little Tudor homestead, and find presently that the purchaser of the adjoining land is erecting some hybrid type of building which appears to be a cross between a Chinese pagoda and a Scottish castle. If money and good taste always appertained to the same persons, the price standard would be satisfactory, but we all know wealthy people whose homes are grotesquely ugly, and poorer folk whose cottages are little works of art.

In most residential districts in which land is for sale, the vendors stipulate that the buildings to be erected shall not be used for business purposes. This would, probably, exclude a scientist who wished to experiment with high explosives, but might not apply to a teacher of singing, or a person who makes the breeding of Sealyhams a profitable hobby. As generally understood, the restriction means only that shops or factories may not be erected on a residential estate.

I have so far mentioned only such building sites as may be found by studying advertisements, or by making inquiries at the offices of Estate Agents. There are, however, other methods. Any person who owns a car may spend many pleasant week-ends touring the district or the county in which he hopes to find the ideal site.

When I was a boy, I remember that I often wondered why people should herd in certain areas and leave the broad expanses of country apparently uninhabited. It had not occurred to me then that the factors which foster the herding instinct are such products of civilization as railway stations, roads, gas, water and electric mains, sanitation, and the proximity of business and shopping centres. So long as we regard these as necessities of modern life, we must huddle into groups. So long as we consider it impossible to live without them, we shall continue to purchase small plots of

land on crowded estates at prices which may range up to two thousand pounds an acre, although we are well aware of the fact that there is plenty of land in the country which could be bought at the rate of a few pounds an acre.

It is by providing what Estate Agents call ' the services ' that speculators in land are able to increase its market value by many hundreds per cent., and we are so enchained by the idea that these services are essential factors of civilized life that we are ready to pay almost any sums which may be demanded for the privilege of living in crowds.

But the sciences which gave us railways, coal gas, and electric mains, in addition to other inducements to communal life, have, within recent years, placed at our disposal motor-cars, small electric lighting plants, petrol gas, acetylene gas, appliances for the purification of water, and sanitary systems which make isolated houses as healthful as those connected with costly mains. Wireless telephony brings the news and music of the cities to the country home, the C.O.D. parcel post brings from the great stores merchandise which may be ordered by telephone, and the motor-car makes us independent of railways.

It would appear, therefore, that we need no longer herd. It is no longer essential that we should pay enormously high prices for tiny plots of land, and I feel sure that in the near future many home builders will discover that, by looking a little farther afield, they can find sites which may be purchased for reasonable sums, so much lower than those asked for plots on crowded estates that the difference might more than cover the cost of electric light and gas-generating plants, and the essential services.

Petrol, which can be obtained wherever there are roads, frees us from the tyranny of railways, and forms gas which can be used for incandescent lighting, or for cooking in stoves which are practically indistinguishable from the (coal) gas cookers in general use. It is the fuel of small stationary engines which drive the dynamos which supply current for the lighting and heating of private houses, and some country dwellers to-day use the same source of power for the pumping of water from wells.

All these mechanical contrivances are efficient and reliable,

A charming little country home near Horsham. This is an example of a truly old building which recently has been restored, and equipped with an electric lighting plant without loss of its old-world charm.

and demand very little attention. Once they are installed, it will be found that the cost of gas and current is lower than it would be if supplies were drawn from public mains.

I have been in many charming little country homes which, in the manner indicated, have been made as convenient as any house in an up-to-date town. Later I may describe some of them which have been built on sites which have been chosen solely on account of natural beauty, without consideration of any of those bonds which in the past have confined us within the boundaries of crowded areas.

Now when you, Sir, or Madam, remember that you can to-day enjoy the conveniences and the luxuries of civilized life far away from the big cities and their environing suburbs, you will realize that, when you look for the ideal site for your future home, you have a far wider range of choice than ever before. There is no pale beyond which civilization does not extend. You may carry your civilization with you wherever you go. The ' fine lady who rode a white horse ', according to the nursery rhyme, was not so fortunate as the modern woman who has a driving wheel for her fingers and pedals for toes, and wireless music wherever she goes.

During the journeys of many thousands of miles I have made in search of material for this book, it has become evident to me that many people have already realized the advantages of the new conditions. In all parts of the country, particularly those which have exceptional natural beauty, and along formerly deserted stretches of coast, I have found new homes of the modern self-sufficing type, isolated from towns by some few miles of open country which may be spanned by a modern car within a few minutes. Also, I have seen hundreds of old buildings, farm-houses and cottages, which have been purchased by ex-townspeople who have to some extent modernized them without destroying their old-world charm.

It is evident that many of our people have a strong desire for seclusion, and I believe that this desire will become more and more general as time passes. Many of the newly built country cottages and houses are truly charming, as I hope some of the photographs here reproduced will prove, and I

believe that more which are good, and fewer that are bad, will be built within the next few years.

What classes of people own these country and seaside homes? Broadly speaking, three. Permanent residents, many of whom have retired from the cities or have returned to England after years of busy life abroad; week-end and holiday residents who have other homes in the cities, and professional and business people who have duties in the cities, but have found that modern travelling facilities have made it possible for them to live far from their offices, and so have made their homes in the heart of the country, or by the sea.

The last-mentioned class is gaining recruits very rapidly. Particularly is this noticeable on the South Coast and East Coast of England. The motor-car has been responsible, for every week-end thousands and thousands of town dwellers drive to the sea. Many of these car owners decide in course of time to build small residences for use during week-ends and holidays, in many cases arguing that the money which would otherwise be spent at hotels might be invested to advantage in the freehold purchase of a cottage.

So far as my own observation goes, these week-end residents frequently drift into the other class of permanent residents, and I think the course is as follows:

In summer time particularly, life by the sea is so pleasant that week-ends are prolonged to the utmost limit. The head of the family is forced to return to the cities, but his family, being under no such compulsion, have a strong inclination to inhale more ozone, so on many occasions he leaves them by the sea when he returns to town to seek bread and such spoonfuls of jam as the Chancellor of the Exchequer may have overlooked.

To drive to town alone is boresome, so he drives only to the nearest railway station and leaves the car for the use of the family during his absence. If he be a normal Englishman, he will not like the arrangement; but will tolerate it for a time. The town house or flat is very lonely, and presently there comes a summer evening in the middle of the week which makes him long to feel the breeze from the sea, and to watch the moonlight on the waters. Also, if he be a normal Englishman, there may be sentimental lures.

The outlook from a modern home on the South Coast, typical of many which have been built for people who make daily journeys from the sea to London and from London to the sea.

He makes a quick decision. There are many express trains to the coast which make their journeys daily with thousands of business men, so he takes a return ticket, sends a telegram asking that the car may meet him at the station, and then settles down for a comfortable journey of, perhaps, one hour, or one hour and a half. He reaches his seaside home in time for dinner, and, if the summer is at its height, he still has some hours of daylight in which to enjoy a run in his car. In the morning, if he be of the hardy type, he has a swim before breakfast, catches a train which leaves about eight-thirty, and reaches his office at the usual time feeling as fit as if he had just returned from a holiday.

Soon, these mid-weekly visits to the sea become a habit, and then the owner of the seaside cottage discovers that he will save money by buying a season ticket. Once he has done this, the end is almost inevitable. There is a family consultation, and it is decided that the town house or flat shall be surrendered, and that, for the future, the seaside home shall be the permanent residence.

In most of such cases, the original week-end cottages are sold and larger houses built. I have known scores of business men whose families have migrated from the big towns in this manner. Usually, they find that they save much money by doing so, because such healthful and inexpensive recreations as golf, lawn tennis, fishing, sailing, or motor-boating, take the place of more costly amusements in the cities.

It all begins with the week-end habit which the motor-car has fostered, and ends in a permanent habitation by the sea, or in some quiet country district. So far as the migrants from London are concerned, very few make the daily journeys by car, because London and its suburbs are now so far-stretching that many wearisome miles of traffic-filled roads must be traversed before the open country can be reached. It is more pleasant to use a car as a means of transport between the country or seaside home and the nearest railway station. The South Coast of England is much favoured, because season-tickets at very low rates are issued by the Southern Railway. About one pound per week will cover the cost of first-class travelling between London and the sea. For such slight outlay a season-ticket holder may make two journeys of sixty

miles each day, that is one hundred and twenty miles. If the return journey is made six times a week, the cost of this first-class travelling works out at three miles for one penny, as you will note if you are quicker at mental arithmetic than I am, for, to tell the truth, I worked it out with a pencil.

It is time, not distance, that matters when we travel. According to the clock, the sea is nearer to London than many outlying suburbs. Moreover, a journey in a non-stop express is far more comfortable than one in an overcrowded train which stops at every station. An hour, or perhaps one hour and twenty minutes, in a corridor express with buffet car attached, may be a restful pause between business cares of the day and the healthful outdoor recreations of summer evenings spent by the sea or in the country.

I am aware that to many people the seaside means a long asphalt promenade, a bandstand, and a pavilion of the pattern which resembles an enormously magnified mother snail flanked by her young. It is not in such holiday resorts, though it may be within a few miles of them, that the seaside homes I have in mind are built. Many of the week-end and permanent residences which will be pictured do not stand in big towns, though the owners, who are in nearly all cases motorists, can reach main-line railway stations within a few minutes.

All this is not a digression from the title of this chapter. I am endeavouring to prove to those who wish to build homes that when they are considering the choice of sites they are much freer than were their ancestors who lived in days when rapid and comfortable travelling was impossible. A great deal of nonsense is often written about the healthful open-air lives of our forefathers, but the truth is that vast numbers of them huddled into air-proof houses in towns of narrow streets. It is our generation, living in the age of the motor-car, that loves fresh air, and well-ventilated homes with windows which admit the sunshine. It is in our time that the ' sun-trap house ' has been invented.

Once we have realized that we have a very wide range of choice when we wish to select a locality in which to live, that science has placed at our disposal appliances which make us independent of gas, electric and water mains, and that we

need not live within walking distance of railway stations, we begin to take a wider view of the pleasant possibilities of life. Thenceforth we may spend many happy week-ends or holidays searching for the ideal site for the new home. The choice should not be made hurriedly. When it appears that a suitable spot has been found, it is a good plan to endeavour to find temporary accommodation near it. If moderately comfortable quarters can be found, a short residence in the district will reveal any possible objections there may be to the proposed site. I know one very practical couple who camped in a district in which they intended to build a country home. By doing so they discovered that their nearest neighbours were extraordinarily unpleasant people, and that every year a fair, with steam-driven roundabouts and shooting galleries complete, was held in a field adjoining the piece of land upon which they had proposed to build. They looked elsewhere, found a more secluded site, and lived happily ever after.

The worst possible time to view a site is a glorious summer day. The whole landscape may then look so attractive that, in your enthusiasm, you may make a quick decision before you have discovered the nature of the soil beneath the green carpet patterned with buttercups and daisies. If the site is near a river, it is well to be assured that the whole place is not under water during a considerable part of the year ; if it is close to the sea, you should remember that the blue water, which sparkles so attractively in the sunshine, looks very different when it is lashed into white-capped waves by the full force of a south-westerly gale. When you walk dry-shod in country lanes, it is easy, but unwise, to forget that in winter they may become so muddy that they will resemble the war-time trenches of bitter memories.

Therefore, decisions should not be made too quickly, and never without the professional assistance of the architect you intend to employ, or that of an entirely impartial surveyor. Even with such assistance, it is wise to make independent inquiries among the residents in the district, some of whom will certainly be able to tell you if the water is ' hard ' or ' soft ', if the ground becomes waterlogged during an exceptionally rainy season, and if it is sandy, or gravelly,

or composed of clay or chalk. It is generally considered that sandy or gravelly soils are to be preferred. Chalk is a good foundation, not necessarily damp, but it usually implies that the local water supply will be 'hard'. This need not be regarded as a very serious objection, as most country houses are supplied with rain-water tanks or butts. Clay is supposed to be the worst foundation on which to build, as it retains water for a long time. When it does become dry, during an exceptionally rainless summer, the shrinkage of the clay may cause damage to buildings erected upon it.

The suitability or otherwise of the soil cannot be judged fairly by the simple process of making a few scratches in it, for the surface soil is not always closely related to the subsoil. For example, the subsoil may be of clay covered by a shallow stratum of gravel. This would not be a good foundation because the clay would always be damp and the surface soil frequently waterlogged.

The practical experience of residents in a district, or experience gained at first hand by the temporary residence of the prospective purchaser of land, is, really, of more value than any amount of theory. If, in your own case, you are unable to reside for a time in the locality in which you are thinking of building, it is well to visit it in varying weather conditions, say, after a week of heavy rainfall, or during a period in which there is much ground mist or fog about the country. If you must rely upon the experience of other people, you will find that an obliging local doctor will give you more useful advice than anybody else.

The great point is that you should not be bustled into making a decision regarding the site of a home in which you may reside for many years, or, perhaps, for the remainder of your life. A friend of mine would certainly have been bustled or hustled if he had not made a startling discovery which shook his faith in human nature. It seems that he viewed several attractive building sites on the same day, and it struck him as somewhat curious that every person with whom he had to negotiate concluded the interview with some such words as:

'I am afraid, Sir, that you will have to decide very quickly if you want this exceptionally fine site. I may tell

you that I am expecting to see to-morrow a gentleman who has taken a great fancy to it, and it is almost certain that he will wish to purchase it outright. You see, the sum asked is so reasonable, and land values are rising so rapidly, that you will lose the chance if you delay your decision.'

Being of a naturally trustful nature, my friend accounted for this remarkable unanimity by flattering himself that he must be an excellent judge of sites, as those which he admired were so ardently desired by others. Probably, he would have been forced to make a hurried purchase had not his car become involved in an argument with another, the driver of which ought to have been cut off in his prime for cutting in. The resulting crash was sufficiently serious to cause my friend to remain some weeks in a nursing home, during part of which time he was thinking that the piece of land he would require might be smaller than he had anticipated.

Eventually he recovered, and, when he resumed his search for the ideal building site, he found that all those he had viewed were still on the market.

I tell the story for your benefit, for I fear that the bogey of another prospective purchaser is often used to frighten the man who hesitates into purchasing land before he has had time to give the matter the careful consideration it deserves.

Even when an entirely satisfactory site has been found, it is necessary that inquiries should be made regarding any road charges which may be levied in the future, as it is quite possible that these may exceed the price asked for the land. Rights of way may, also, have to be considered, and it is obviously necessary that the purchaser should be assured that the vendor has the right to sell. A solicitor should be employed to investigate the title deeds and to give advice regarding the agreement before it is signed.

When all these matters have received attention, and the money has been paid, the purchaser who, perhaps, for the first time in his life is the sole owner of a piece of his native land, will thrill with such pride of possession as few other forms of property can give. Thenceforth he will be a landlord, and, perchance, a more sturdy upholder of his King and Country than ever before.

An outlook from a country cottage, a picture which will make many town dwellers envy the owner of such a charming site.

CHAPTER III

PUT ON YOUR THINKING CAP BEFORE THE PLANS ARE DRAWN

THE real fun of being measured for a house now begins. The needs of all members of the family must be considered and it will be found that each has an idea of the perfect home differing from all others. Madam's ideal is usually the one which really matters.

The architect should have seen the site before the purchase was completed, and he should now visit it again with the owner, or, shall we say, owners, as the Lady of the House Desirable should be invited to the consultation ?

I have noticed, by the way, that most of the best architects are married men, and I have sometimes wondered if they won their wives by their ability to design beautiful homes, or if they design beautiful homes because they are assisted by capable wives who know what their sisters want. My own experience shows that most successful architects are very charming people, with professional manners akin to those of doctors, whom they also resemble with regard to the courteous patience they display when dealing with the ladies. If they had not these qualities, they would find it hard to succeed in a profession which requires much tact in addition to artistic sense, technical knowledge and business ability. Tact has to be shown very early in his dealings with clients, for Madam's ambitions have frequently to be curbed by mundane considerations of cost. Also, a woman frequently has very strong ideas regarding the general arrangement of the rooms of a house, and it is often a very difficult matter to convince her that the arrangement she fancies does not help the designer to give that architectural composition to a building upon which its pleasing appearance will depend. There must be a great deal of giving and taking if a successful result

is to be achieved. An architect must perforce please his clients, because, as he may not advertise, most of his future work will come to him via their recommendations, or through builders who have found that the houses he has designed have pleased the purchasing public.

In passing, I may say that the best way to find a good architect, other than that of obtaining recommendations from friends, is to tour the district you fancy in search of a house which appears to you particularly charming and which is of about the size you require. When you find it, call upon the owner, or send a very politely worded note expressing your admiration of his home, and asking if, as a great favour, he will reveal the name of the designer. As a general rule, you will find that owners of really delightful homes love to have them admired, and will accept congratulations as personal compliments. Therefore, do not be afraid to ask for the information you desire.

When viewing your site in the company of the architect you have selected, do not begin by insisting that the house to be built shall stand in the particular spot which you think the best. Before you express your own views, listen to his. Regard him as an expert whose brains you are using, not as a person who is hired to do as he is told. You will never get the best work out of any man unless you allow him to feel that he is shouldering responsibility and is on his mettle. The architect may see a slight rise or fall in the ground which you have not noticed, but which is to him important. He will think of the views which the windows of the house will command, and will take compass bearings in order that the aspect of the new building may be all that a sun-loving owner may desire. By shifting a proposed position a few feet one way or another, he may avoid the felling of a fine tree, or, by taking advantage of the shelter of a clump of trees, may ensure that the house will be protected from cold north winds while it is exposed to sunshine throughout the day.

Make useful suggestions, if you can, but do not put them into the form of orders when you are dealing with a man who knows his business. Remember that there are many points to be considered and that a mistake may cost you hundreds

In this case a pergola has been built as an extension of a small loggia, so that shelter and shade are provided for wet and fine weather.

The simply designed loggia of one of the thatched cottages at West Chiltington, Sussex, where the three photographs here shown were taken.

Before a house is planned, it is well to consider if the site suggests any special features which may add to its attractions. A secluded position, or one which commands a view of open country, might arouse a desire for a loggia, such as this, in which meals may sometimes be served in summer.

of pounds. Would you, for example, think of the drainage system? If you did, would you realize that the rise or fall of the ground needs the most careful consideration if unnecessary expense is to be avoided? If some enthusiastic home builders had their own way entirely, builders would have to tunnel under young mountains before they could lay the drains, and for all this work the owners of the land would have to pay. Always remember that your architect is your friend in such matters, and that it is his duty to keep down building costs. It is to his interest to see that you get the best possible value for your money. If your wealth is squandered upon labour which might have been made unnecessary by some slight alteration of the exact position the house is to occupy upon the site, the money he wishes to spend upon details which will make the house attractive will not be forthcoming. The real reason that architects and builders are in opposite camps is that their interests are to a very large extent opposed. The builder makes his profits out of the materials and labour which are used; the architect draws his professional fees from clients only, and will only succeed in pleasing them by obtaining fair estimates from builders, supervising the work to see that the standard is maintained, and by making a firm stand against extra charges when estimates have been accepted and contracts signed. I mention these facts because I have sometimes found that people who propose to have houses built for them do not always realize that architects, in addition to their other duties, act in the interests of their clients in much the same manner as do solicitors when giving advice regarding business contracts. Both use their professional knowledge to ensure that their clients shall be treated fairly.

At an early stage of the proceedings it is necessary to obtain from the local authorities a copy of the by-laws governing the erection of houses in the district. Usually these are printed, and they deal with such matters as the minimum height of rooms, which in some cases may not be less than 8 feet, or 8 feet 6 inches. If a very old-fashioned style of building is to be adopted, very severe restrictions regarding the height of ceilings may be rather annoying, because the early English homes, with the exposed oak beams which are

now so much admired, contained very low rooms. Possibly, our ancestors were not so tall as their descendants.

There may be local regulations regarding foundations, the thickness of walls, drainage, and even the area of windows. In some districts certain roofing materials are barred—thatch, for example. I have seen by-laws insisting that there shall be a certain amount of concrete surrounding, or partly surrounding, a new house.

Generally speaking, by-laws are quite reasonable, and are intended to apply chiefly to the erection of small buildings for the housing of working-class people. They are framed in the interests of national health. It is rarely that any local regulations will be found troublesome when houses of the better class, designed by good architects, are to be built.

It is important, however, that, before he begins to draw his plans, an architect should make himself familiar with the local conditions, and, if he be a wise man, he will interview the particular surveyor to whom his drawings will eventually be submitted for official sanction. All officials, as we know, are very human, and will, therefore, stand upon their dignity when flaunted, but are kindly, and often helpful, when their authority is respected.

Here I will tell a little story to illustrate my point. A contractor was commissioned to build a large country house which was to be designed in old-world style. In its construction a large quantity of antique oak was to be used, and this was obtained from barns and other buildings which may have been many centuries old. The timbers were weather-worn and rugged, and, to inexperienced eyes, they appeared unsound. The architect, who is a specialist in this class of work, knew that the old oak was in perfect condition beneath the surface, and that it would outlast all the modern deal which is in general use to-day. It was almost as hard as stone, so hard indeed that it blunted the saws of workmen and resisted their efforts to drive nails into it.

At considerable expense, this magnificent material was extracted from the buildings which were being demolished and lorried to the site upon which the new house was to stand. Certainly, it did look very rough when I saw it on the site, but the lady for whom the house was to be built was delighted.

So far as she was concerned, the rougher it looked the better, for she wanted her new home to have the appearance of one which had been standing since the days of the Tudors.

Unfortunately, the official surveyor for that district passed by, saw the timber, and became almost apoplectic with rage. He was a white-haired gentleman who took his public duties very seriously. Had he possessed the powers, he would, I think, have caused the building contractors to be arrested, and would have had the lady who owned the site placed under restraint until the state of her mind could be reported upon by specialists. Not having such far-reaching authority, he had to content himself by condemning the timber as unfit for the erection of a human habitation.

Eventually, the architect soothed him, and demonstrated the soundness of the old oak beneath the deceptive surface, but the surveyor continued to regard the building operations with deep suspicion, and fell foul of the contractors once more because he found that some of the walls were not plumb, whereas there were local regulations insisting that they must be strictly perpendicular. Again the architect had to apply balm by explaining that the walls of really old houses are never plumb, that they have been out of truth for centuries, and that such fine old buildings will outlast many that are erected to-day. How, he asked, could he make a new building look old if all its lines must be dead straight? The contractors were carrying out his instructions, and he had forbidden them to allow their men to make use of plumb lines or levels.

Throughout that building job there were difficulties, arguments, and delays which afterwards proved expensive. All these might have been avoided had the white-haired gentleman been approached tactfully at the start, and had the whole scheme been explained to him very carefully.

It is pleasing to record that the house, when completed, was regarded as a triumph for the architect and builders, and that eventually the surveyor became one of its most ardent admirers. The lady for whom it was built furnished it with many beautiful antiques, and her only complaints are that it is considered one of the show places of the district and that she

is frequently asked by antiquarians if they may examine this 'superb example of Old English architecture'.

Of course, such difficulties would not be experienced in the case of buildings of the conventional type, but I give the story to enforce the point that all possible troubles should be foreseen. It is only by looking ahead and doing everything in proper order that delays and unnecessary expense can be avoided.

I hope before this book is finished that I may be able to show prospective home builders how they may save the expenditure of sums which might possibly amount to many hundreds of pounds.

When your architect has surveyed the site you have purchased, and when you and he are in agreement as to the exact position the house shall occupy upon the land, it is, I think, well that you should both make a short motoring tour of the surrounding district, supposing that it is not already familiar to you. You will then see the styles of architecture which prevail in that part of the country, and from them you may gain ideas. If you have been a touring motorist for some years, you will know that in different parts of the country there are local styles. For example, in Cheshire and Shropshire you must have admired the wonderful half-timbered buildings which are the glory of Chester, Shrewsbury, and the surrounding districts, and, perhaps, you may have noticed that many of the houses which have been built in recent times have been modelled upon the same lines. If you were building in either of these counties, you would, I think, be well advised if you allowed yourself to be influenced by the local traditions.

In Norfolk you must have seen many charming examples of country homes thatched with Norfolk reeds; in Sussex I am sure you have often noticed houses and cottages roofed with Horsham stone which, when it is partly overgrown by moss and lichen, is, I think, the most beautiful of all roofing material. Such stone, taken from ruined buildings which are being demolished, is sought eagerly to-day and, with its lichenous growths carefully preserved, is used for the roofing of new buildings. Perhaps you have noticed Staffordshire pantiles, red or black, and so highly glazed that they glint in the sunshine. In most districts near the sea you have

seen flint houses, built of beach pebbles, sometimes in their primitive rounded form, in others split so that the glistening flint beneath the sea-chafed surface is visible. Frequently, you may find that the walls of old buildings are composed of flints which have not only been split open, but have afterwards been squared into small brick-shaped pieces. Such walls are very beautiful, and, judging by the examples we may see in ancient towns, they are practically everlasting. Many of our Norman churches are of flint. The splitting, or knapping, of beach pebbles for building purposes is still done in some parts of the country. Recently I saw at Arundel, Sussex, some exquisite examples of new flintwork. Houses built of this material are frequently outlined with red brick, and the openings for doors and windows are also framed with brickwork. The contrast between the grey flint and the deep red bricks produces a very pleasing effect.

I could mention many other typical styles, but, for the moment, I wish only to convince you that you will show wisdom if you persuade your architect to view with you some of the older buildings in the district which you have selected for your home. If your new house conform to the prevailing style, it is more likely to be pleasing than it would be if built in a manner foreign to the locality. Also, by following local traditions, you may gain the gratitude of people of good taste.

For example, in one old village which I know well, some very charming cottages, which had been standing for many centuries, had to be condemned as unsafe. They were demolished, to the great regret of all the better-class village residents who possessed eyes capable of appreciating their picturesque beauty. The ruined cottages were of flint, with roofs of straw thatch, and it was generally supposed that they would be replaced by hideous red-brick boxes of the County Council type. Instead, the landlord showed quite uncommon sense by employing a clever London architect to design new cottages in a style similar to that of the old, but with such conveniences as modern bathrooms, well-equipped kitchens, and bright and well-ventilated rooms, none of which advantages the old cottages possessed. That landlord deserved, and received, the thanks of the community and I

Some of the old buildings in the district which you have selected for your home may suggest the style which should be adopted. This ancient and beautiful house at Lindfield would surely inspire any architect.

think you, also, will find that your good taste is appreciated if you show some respect for the traditional styles which prevail in the district you have chosen.

I hope it is now quite clear why, in the important matter of building your home, you should follow the prescribed course by first choosing the site, purchasing it when it has been seen and approved by your architect, and then planning your house with some regard to its suitability to the district. I wish this course were generally followed, but, unfortunately, it is not. Many people, I am sure, see houses which they think in every way charming, and demand that their architects shall copy them as nearly as possible, quite forgetful of the fact that a building which is beautiful in one setting may look absurd in another. I know one man who fell in love with a Swiss chalet in which he stayed one summer. He showed me photographs of it, and, in its native surroundings of pines, and seen against a background of snow-clad mountains, it made a charming picture. You may hardly believe it, but he insisted upon having a replica of that chalet erected in a district where the prevailing style is prim Georgian, and the result is comic enough to make a dog laugh. I may add that the garden of the Swiss chalet is adorned with statuary of imitation stone cast into forms which had their origin in Ancient Greece. There are times when we may thank Providence that buildings are occasionally destroyed by fire.

I do not think many people would show such lack of taste, but it is true that we often see only slightly less striking examples of buildings unsuited to their surroundings. I know one very charming little Tudor-style house which has been built recently on a bleak, treeless stretch of coast where there is growing a village of cheap bungalows most of which are composed of asbestos sheeting. The owner of this misfit saw the house from which it was modelled in a glorious situation commanding an avenue of stately elms, and, in spite of the protests of his architect, insisted that the replica should be erected on a site where it is entirely out of harmony with its fellows.

If your architect is an enthusiast, you will find that a few motoring runs with him are pleasant experiences, because he will comment upon many of the houses you pass, and will

point out good and bad features which you would not observe if you were alone. The fact that you are about to build a house quickens your interest in architecture of all kinds, and you will find that a new pleasure has been added to life. Thenceforth, wherever you travel, in your own country or abroad, you will find cities, towns and villages far more interesting to you than they have ever been before. You will view the man-made world as an astronomer sees the heavens, with eyes trained to note much that is not perceived by those who lack the knowledge which quickens the sense of sight.

Incidentally, you will yourself become a more interesting companion to your friends when you motor abroad, for nothing is so contagious as enthusiasm. If you show lively interest in one of the noblest of the arts, you will interest others, and help them to see beauty everywhere.

After a few pleasant little voyages of discovery, you may really settle down to the discussion of the practical details of your new home. Before pencil is put to paper, it is essential that your architect should know exactly how much you are prepared to spend. Again, this sounds perfectly obvious, but it is a fact that endless troubles and disappointments are caused by people who will not name definite sums. They tell architects how many rooms they require, give their ideas regarding the dimensions of those rooms, and, after he has spent hours and hours of work upon drawings, they ask casually how much the building is likely to cost and are amazed to hear that the estimated sum is about five times more than they anticipated.

Once I knew a lady who expected to inherit a small fortune, and for some years while she was living on slender means she amused herself by planning the home of her dreams. It was based upon a house she had known in her childhood, when building costs were, perhaps, one-third of those which rule to-day. Of course, her plans had many technical faults. She did not forget the stairs, as amateurs sometimes do, but, had her dream house been built, her staircase would have been as dark as the inside of a mausoleum at midnight, and there were so many passages and corridors that a professional sprinter might have kept himself in training without going out of doors.

Presently the lady's little fortune, a sum of a few thousand pounds, was left to her, and, very proudly, she took her plans to one of my architect friends. He saw all its faults at a glance, but, with the courtesy which is common in his profession, did not smile. He proposed improvements, some of which were accepted rather grudgingly, for the lady loved the plan which was the child of her brain, and then he set to work to prepare practical drawings. As the house was on such a vast scale, he supposed, naturally, that his client was a woman of great wealth, but, when he told her it would cost, roughly, eight thousand pounds, she nearly fainted. Eventually it turned out that about one thousand pounds was the price she was prepared to pay.

Be warned, therefore. Fix in your mind a definite sum which you are to spend upon your house, and name the figure before your architect prepares even a rough sketch.

You may wonder how an architect can plan a building which is to cost a definite sum, because it may seem to you that there are so many factors to be considered that even a rough estimate is impossible until every detail has been decided upon. You know that the cost of fireplaces, baths, kitchen equipment, interior decorations, and dozens of such items, must vary greatly, so how does the architect know what the entire cost will be?

Really, the matter is quite simple, and, when you understand the method, you will find yourself able to look at any plan and, by making a simple calculation, estimate very closely what the cost of the building will be.

On every plan you will see a scale, or lettering, showing how many feet are represented by each inch. The ratio may be 4 or 8 feet to the inch. Supposing the ground plan to be rectangular, without any projections beyond the four straight lines, you have only to make two measurements, that of the length and that of the width. For the sake of clearness, we will suppose that the length, according to the scale, is 40 feet, and the width 25 feet. We multiply 40 by 25 and this gives us 1,000, which is the square measurement of the ground floor in feet.

Now we apply our ruler to the drawing which shows the elevation of the house and measure the distance from the

foundations to a point half-way between the eaves and the ridge of the roof. Supposing this to be 25 feet, we have to multiply 1,000 by 25 feet, and we obtain 25,000, which represents the cubic measurement of the house. An architect or builder could do the sum in his head, and say at once that the house would cost £1,875, if the rate were quoted at 1*s.* 6*d.* per cubic foot, which is a fair quotation for good work to-day.

When making this simple calculation mentally, it is useful to remember that each thousand cubic feet at 1*s.* 6*d.* costs £75. Ten thousand cubic feet obviously costs £750; and 20,000, £1,500. You see it is as easy as extracting peas from their pods, and, when you have caught the idea, you can obtain a very good idea of the cost of any house already built by merely pacing out the measurements, estimating the height, and doing the sum by mental arithmetic.

You may find it rather amusing to try how nearly you can guess the price that would be asked for any building you may see.

You will have noticed that when we measured on the plan the distance from the foundations to the roof, we stopped at a point midway between the eaves and the ridge. This is a rough method commonly used to allow for the pitch of the roof. As, in section, a roof is triangular, obviously, you cannot cube it as a square, and that is what you would be doing if you took your measurement to the ridge.

Houses which have projections beyond the rectangular lines are rather more troublesome to cube, but a moment of thought will make it clear that the projections should be measured separately, and the smaller sums added to the greater.

This is the common method of obtaining the first rough estimate of the cost of a building, but, of course, you could not obtain a definite price from a builder until he had seen the completed plans and the specification in which your architect names the materials which are to be used and gives instructions regarding all interior fittings not shown on the plans. Probably, you will not wish to decide upon such items as fire-grates, bathroom fittings, kitchen equipment, etc., until you have found time to inspect the various types offered by specialist firms. In such cases your architect will place against such items ' to value of £——,' and will fill in figures denoting average prices for the items. For example, you may not

wish to decide at once upon the style of the fire-grates, so your architect names sums which he thinks will cover the cost. The builder notes these sums and is then able to give a definite contract price for the entire job. Perhaps you will not choose the fire-grates until the house is almost completed, when you may visit the showrooms of manufacturers of, or dealers in, such items. If the prices of those which you select exceed the sums named in the specification, you will be called upon to pay the difference; should they be lower, the builder will credit you with the amounts which have been saved.

You see now how your architect, when he plans your house, can design it in such manner that the cost will be within the figure which you have mentioned as the amount you are prepared to pay. When you have given your final approval to the plans, he will send copies of them to, perhaps, three or four building contractors, who will be asked to give quotations for the work by a certain date. Probably, but not necessarily, he accepts, with your consent, the lowest estimate, and, if your architect is a man of wide experience, you will find that his own estimate was very close to the price named by the builder to whom the work is awarded. If the specification and agreement are properly drawn up, the price in the contract will be absolutely inclusive, so, before the first brick is laid, you will know exactly how much your new home will cost you.

I shall have more to say about agreements later, but for the moment I wish only to prove that you should tell your architect, before he begins to submit plans, the exact amount you are prepared to spend.

You will remember that I mentioned 1*s.* 6*d.* per cubic foot as a fair price to-day for good work. In some parts of the country, however, quotations of 1*s.* 3*d.* or 1*s.* 4*d.* per cubic foot might be obtained. Prices for any special work—such, for example, as the building of a house which involves the use of much oak—might range up to 2*s.* per cubic foot. Your architect should find out the local rates before he starts.

Now, having purchased your site, viewed the surrounding country, decided upon the style best suited to the locality, and fixed the amount to be spent, you may go ahead with perfect confidence based upon a general knowledge of the conditions which govern building.

CHAPTER IV

THE PLANNING OF THE HOUSE DESIRABLE

I HAVE known many people who have drawn the first rough plans of their houses and have given to their architects the sketches showing the general arrangement of the rooms, leaving the experts to revise and work out all the practical details. Occasionally, this method produces good results, but I do not think it is the best. The ideal course is to ask your architect to dine with you and your family. He can then take your measure quietly, and after a good dinner, when you are all in cheerful and optimistic mood, there can be a family discussion to which all members may make some useful contributions. After this, do not hustle the poor man unduly, but let him brood for awhile over your requirements and the manner in which they may be met. It is one of our common failings to hesitate for a long time before deciding that we want something, whether it be a new hat or a house, but, when we have decided, to want it instantly.

In his own good time, your architect, whom you have put upon his mettle, will submit to you his first rough sketch. Almost certainly it will contain some features which you consider very good, and some which you think might be improved. Before you make any criticism, it is well to be quite sure that you really understand the plan, and I say this because I have found that most people are unable to visualize a house by looking at the drawings. For example, take the important matter of the sizes of the various rooms. If you see such dimensions as 18 feet × 13 feet, are you sure that they convey any definite meaning to you? If you are not sure, pace out some of the rooms in your present house, and thus gain a definite idea of the sizes of the new rooms. When you have thus roughly measured the apartments of

your present home, and, perhaps, some of those of your friends, you will have discovered that a few feet make an astonishing difference to the apparent size of a room. One which is 14 feet long may look tiny to you, but another which measures 16 feet may look so much larger that you can hardly believe the difference is so slight. Similarly, a ceiling 8 feet 6 inches from the floor may look very low, but one 10 feet from floor level pleasantly lofty. A bay window with a depth of 3 feet may make a small room look very much larger than it is in reality, and a deep ingle nook has the same effect of adding much more than you would suppose to the apparent size.

You should gain knowledge of all these facts before you really begin to criticize a plan.

As houses of the present day are much smaller than those built by the last generation, it is customary to plan them in such manner that the chief living-rooms are as large as possible and the dining-rooms and kitchens small. For a small house, the arrangement is, I think, preferable to that of providing living and dining-rooms of about equal size which must then be limited. The one handsome room gives dignity to the small home. In former times houses were frequently built with folding doors separating two living-rooms, and this fashion has been revived within the last few years. As a general rule, I have found that the doors are never closed, though they form a dividing line between the room in which the family dine and that which they use as their living-room.

Some very charming cottages which I will describe later have been very cleverly designed. In each there is one large room which occupies the greater part of the ground floor. It is in the form of an L and it is intended that the longer portion shall form the living-room, and the shorter, at a right angle to it, the dining-room. A door connects the dining portion with the kitchen.

I have seen similar arrangements in other small houses, the idea being that, when space is limited, it is better to have one room of handsome proportions than two which are not large enough to have dignity. In some rooms of the L form the portion which contains the dining-table

A newly built cottage with walls of random stone. Many charming little homes, such as this, are built for motorists who desire week-end retreats.

In this case the stone, which is found near the site, has been used for the lower portion of the cottage, and the effect has been varied by the half timbering of the upper storey.

may be curtained while the table is being laid and cleared.

Houses are much more conveniently planned at the present day than they were in former times. To-day we should not tolerate basement kitchens, or long corridors between the culinary department and the dining-room. Usually, those important parts of a house adjoin.

Within recent times a small opening called a 'serving hatch', connecting the dining-room with the kitchen, has been a popular feature of houses which are described by speculative builders as 'labour saving'. I think the value of the hatch may be overrated in the case of a cottage, or a small house in which only one maid is retained. After all, you must remember that, when she is serving meals, she does not crawl through the hatch. She can only pass dishes through it and then walk to the dining-room in order to place those dishes on the table, because one can hardly expect the mistress of the house to jump up to receive everything that is passed through from the kitchen and return the empties.

In the case of a medium-sized house in which at least one maid and a cook are to be on the staff, a serving hatch is a great advantage, as the maid can wait at table throughout the meal while the cook performs her proper duties. If you decide to have a hatch, it is a good plan to have the opening made at such a height that dishes passed through can be placed on the sideboard or dresser which is to adorn your dining-room. The kitchen dresser, containing silver, cutlery, china, etc., may be built around the other side of the hatch. This is really a labour-saving idea.

A friend of mine improved upon this notion. He had a dresser constructed in such a manner that it could be built into the wall dividing the kitchen from the dining-room. One side appeared to be an ordinary kitchen dresser, the other, a handsome sideboard. The drawers were so made that they could be opened from either side, so that a maid could put the cleaned silver and cutlery into them from the kitchen side, and remove the spoons, forks and knives, as required, from the opposite side which formed the dining-room sideboard. This is the most remarkable piece of 'built in'

furniture I have seen, and, unlike some examples of man's ingenuity, it really seems to work.

If you have any original ideas, now, while you are criticizing the first rough plan, is the time to consider if they can be put into practice.

For example, you may remember that it is not an ideal arrangement to have a dining-room door opening directly into the kitchen, though this is very common in present-day houses of the cottage type. Such direct means of access may be convenient, but there are two disadvantages, one being that every time the door is opened the scents of cooking float towards the diners, and the other that the sounds of crashing crockery are too easily heard by the mistress of the house and may cause her loss of appetite.

One way of overcoming the difficulty is to have double doors with a small space between, sufficient to contain a shelf upon which a tray can be placed while a maid closes one door and opens the other. With advantage the kitchen door may be covered with green baize, and fit snugly in order that scents and sounds may be excluded.

I am sure that a number of little notions, such as this, may occur to you, or, perhaps, you may borrow some ideas from friends. When you are having a house built specially for you, it is pleasant to think that it will have some features which will prove that it has been designed thoughtfully.

When you are looking at the plans of the ground and upper floors, note if much space has been devoted to landings and passages. Good planning, especially in these days in which building costs are high, consists of making the best possible use of the space contained by the outer walls. You will be paying the same amount of money for every cubic foot of passage as you will for that of a living-room. It is in the direction of economizing space that the skilled architect scores so heavily over the inexperienced designer. Long passages mean waste of money, and they have other disadvantages which housewives will recognize, for, probably, they will need some form of floor covering which is expensive and involves much sweeping or polishing. A good plan for a small house will show that the utmost amount of space has

been devoted to the rooms, and the least possible to corridors which give access to those rooms.

It is very important that the position of the house in relation to the points of the compass shall be remembered when you are examining your first sketch plan. When they are known to you, you can see at a glance which rooms will receive sunlight in the morning, which in the afternoon and evening, and which, if any, have windows so placed that some of them will always face the sun.

The sizes and the position of windows with regard to the compass are of supreme importance, as upon these factors the cheerfulness and healthfulness of any house depend. Bedrooms which have windows facing east and south are usually regarded as the most pleasant, as one window will face the rising sun, and the other admit the rays until late in the afternoon. When planning the bedrooms, many architects sketch in the proposed positions of the beds. Usually, I notice, they consider that the head of a bedstead should be as far as possible from a window. They may be right, of course, but some of us like to read in our bedrooms even when we are well, and most certainly when we are ill. A small window by the side of a bed, near enough for you to be able to draw its curtains without rising, is a very pleasing feature of a room, and, as windows can be made perfectly draught-proof when closed, I cannot see any possible disadvantage.

I am glad to note that many architects always place small windows in ingle-nook fireplaces. This is a delightful idea, as, in winter time, a person can snuggle up to the fire and read in perfect comfort. Too often fireplaces are situated at such a distance from the windows that on dull days readers have either to shiver or use artificial light.

Now that so many houses are built in the styles of former times, when windows were always very small, architects are occasionally puzzled to find means of making their rooms sufficiently bright for present-day requirements, and yet preserve the old-fashioned appearance of the building. The usual plan is to provide many, but small, windows of the casement type filled with lattice panes. If you look at some of the photographs of cottages, you may suppose that, as

Lattice windows are pleasing features of many modern homes. The leaded lights here shown are characteristic examples of the work of the present day.

A cottage window. The combination of rectangular and diamond panes is uncommon and attractive.

the windows are small, the rooms must be poorly lighted, but this is not so, because the principal rooms have windows on two or three sides, and the combined areas exceed that of the larger single windows of rooms in houses of more conventional design.

I think the present popularity of lattice windows, or leaded lights, as they are called, will continue. They do not obstruct the view so much as might be supposed, but they make a room look cosy. I think the reason is that they make it apparent that there is something between us and the outer world, which is often chilly. Obviously, they are screens. Big panes of plate glass do not give this snug appearance, and a room fitted with windows of this type may look cheerless in winter-time. Also, lattice windows give us a feeling of privacy which we do not experience in rooms which have panes of such size that they remind us of shop fronts.

I suppose sash windows, with their concealed pulleys and balance weights, will be used to a certain extent for many years to come, but I think the modern steel casement windows are more popular to-day. They cannot warp or jam, and, if all are made to open, they allow more air to enter a room than can be admitted by the sash types, which must always be half closed.

Steel-frame casement windows which can be cleaned on both sides by a person standing within a room are in very general use to-day, and they are frequently fitted to the new houses which are built in the styles of former times.

It is customary to place the kitchen, scullery and larder on the north side of a house which receives no sunshine during the day. This is not a deliberate act of unkindness towards the cook. On the contrary, it shows consideration of her comfort, because a kitchen into which the sunlight can stream in summer becomes unpleasantly hot when cooking is in progress. In winter a kitchen, even though its windows face north, is usually the warmest room in a house. A larder should certainly be on the northern side, as food should be kept in a cool place.

You see that there are many points to consider when you are criticizing a plan, and they are all important.

I notice nowadays that many people like lounge halls which are intended to form additional rooms. Providing a lounge is of sufficient size to have dignity, it may be a very pleasing feature ; but if, in the case of a small house, it is provided at the expense of other rooms, which must then be very small, it may not be worth its cost. Frequently, I have found that small houses and those of medium size are so planned that the halls are the chief living-rooms. Occasionally they are used as dining-rooms. This is a return to the method of planning in times which are long past, when the Great Hall was the room in which the Master of the House sat at meat with his family, guests, retainers or apprentices, ranged with due regard to precedence above or below the salt. In mansions and the larger manor houses, these Great Halls, which were usually lofty and provided with broad staircases of oak, must have had a very dignified appearance, but I am afraid that the Little Halls of our smaller modern houses are not often impressive. If the front entrance door open directly into one of these halls, the arrangement is not often satisfactory, because few of us like chance callers to peer into our private lives before they have been announced. Who, I ask, would wish a collector of taxes to appear at the door of the dining-hall when friends were being entertained ? If the entertainment were on a lavish scale, might not the collector gain exaggerated ideas regarding the resources of the giver of the feast ?

For these reasons, I think that a vestibule, or ante-chamber, no matter how tiny it may be, should be provided if a lounge hall is to be used as one of the chief living-rooms.

During your examination of the proposed plan of your house, do not forget to note if your architect has provided some place in which hats and coats may be stowed out of sight. This is really more important in a tiny entrance-hall than in a large one. The hideous hat, coat and umbrella stands, so common in Victorian times, are being sent to limbo, for it is impossible to make the small hall of a modern house look attractive if there is such a stand bearing the ragged golfing jacket which is not discarded because it is the only one in which the master of the house can play up to his form, and, possibly, the trench coat which he insists

The porch of a seaside home of Tudor style built recently. From its shelter may be seen a glorious prospect of sea and sky.

The same porch as first seen by the visitor. The grotesque carvings are excellent examples of modern craftsmanship in the manner of former times.

One of the many attractive features of an old-world manor house is the simple but dignified porch here pictured. It may help to prove that when modern houses are being designed much may be learned by the study of ancient buildings.

upon retaining as evidence of the part Daddy played in the Great War. The proper place for such things is a cloak room, for preference, with a wash-stand, or, if there is not space for this, a cupboard beneath the stairs. If either of these is provided, even the tiniest hall may be given a touch of dignity if it is furnished with such items as a good clock, a dower chest which serves as a store for motoring rugs, a handsome chair, or any other piece which is in harmony with the style of the house. The cloak room or cupboard should be shown on the plan, because it is only by thinking of all these matters before a building contract is signed that additional charges can be avoided.

It may be necessary to revise the plans two or three times before you are entirely satisfied with them. The final ones will show, in addition to the ground and upper floors, the front, rear, and side elevations, and constructional details for the guidance of the builder. It is an advantage to have the elevations coloured, so that you can really gain an idea of the appearance of the house when completed. Even with such aid, some people are unable to visualize a house by looking at the drawings. One reason is that the elevations are not, as a rule, shown in perspective. They appear as they would if you viewed them from a point exactly central in relation to both width and height; whereas, when the house is built, you will view it from the ground, and from many different angles. Gables, which on the drawings appear to spring to a point below the ridge of the roof, may, when seen from the ground, appear to rise above the ridge; the pitch of the roof will look different, as may the chimneys when viewed from ground level.

Therefore, if you have any doubts, ask your architect to prepare a perspective drawing in colour, or, better still, ask him to send the plans to one of the many firms which make small models of houses, fashioned of wood or cardboard. No doubt, you have seen such models at exhibitions. Small ones may not cost more than three or four guineas, but, of course, the more elaborate types, made in sections so that the arrangement of the rooms may be seen, are costly. A few guineas spent upon one of the simpler models may possibly save you disappointment later. I remember one man who

by looking at the drawings could gain a clear idea of the house he wished to build, but was quite unable to convince his fiancée that the design was good. She raised one objection after another until he asked his architect to have a model made to show all details in their natural colours. When this was shown to his fiancée, she fell in love with the little home, and that is another example of a marriage which has not been a failure.

A pleasing example of a modern cottage, picturesque and convenient. Small homes, such as this, are not more costly than conventional brick villas of equal size.

CHAPTER V

HOW TO AVOID EXTRA CHARGES—THE SPECIFICATION

NOW I will suppose that you are entirely pleased with your plans, so the architect may proceed to write out the specification, which will mention all the details of construction in due order, beginning with the preparation of the site, and ending with a clause which insists that the workmen shall leave the building in clean condition, ready for occupation.

The greater part of the specification will consist of technical instructions, and many words quite unfamiliar to you will be used, for those who design and build houses have a vocabulary of their own, as have automobile engineers, electricians, and lawyers.

If you wish, your architect will interpret any words or phrases which do not seem clear, but I think you will be ready to leave the purely technical matters to him, such, for example, as the proportions of sand and cement to be used for the foundations, and the minimum ' fall ' of the drainage system.

Much, however, will be of interest to you. For example, you will, almost certainly, find that ' cavity walls ' are specified and that the architect gives precise instruction regarding such important matters as ' damp courses '. You will realize that the science of building has made great strides within recent times, though I do not think it would be possible to claim that the actual workmanship of to-day is superior to that of some centuries ago. Our modern houses are more efficient than the old, if by efficiency we mean that the desired results are obtained with the least expenditure of labour.

Consider walls, for example. In former times they were often built of great thickness, in the hope that they might

be weatherproof, but the desired result was not always achieved. Ordinary bricks absorb water very readily, as you may prove if you drop one into a pail half filled, remove it, and then note how much of the water is left in the pail. Now consider the result of building a thick wall of absorbent brickwork which, day after day, may be exposed to rain squalls. Obviously, water soaks into the brickwork, and a spell of dry weather may last only long enough for the outer surface to become dry while the inner portions retain moisture.

Therefore, the modern architect does not rely upon the thickness of walls to keep his houses dry. He specifies two comparatively thin walls with an air space between them, and this air space insulates the outer wall, which at certain seasons must be wet, from the inner which he hopes to keep always dry. The two walls are held together by iron ties placed at regular intervals, and, just to show how much thought has been given to the matter, I may say that these ties, which are made of iron strip, are given a twist in the middle. The object of the twist is to prevent drops of moisture from using the ties as convenient bridges from one wall to the other.

The thick walls of former times certainly kept houses pleasantly cool in summer and warm in winter, but the thinner cavity walls of to-day are equally satisfactory in this respect, as the air between them does not readily conduct heat from one to the other.

There are to-day certain forms of concrete which are truly impervious, and it might be supposed that these would make perfect walls of single thickness, but such is not the case. The reason is that a single wall of an entirely impervious material will show the same phenomenon as glass, for, whenever the temperature of a room is higher than that of the outer air, the moisture carried by the warmer air will condense upon the inner surface, to the detriment of whatever material might have been used for its decoration. In building parlance, the wall will ' sweat '.

When this impervious concrete is used, this difficulty may be overcome by adopting the cavity system of construction. The outer wall will be impervious, and the inner pervious. As the inner is insulated from the outer by air, it will not

present a chilly surface upon which moisture will condense rapidly, and any slight amount which may be deposited upon it will be absorbed instead of forming ' tears '.

In many cases to-day outer walls are of brick and the inner of concrete ; frequently, both are of concrete of the more pervious forms, the outer being covered with plaster.

I do not think it necessary to probe the whole subject too deeply, but you may be interested, when you are looking at the specification of your house, to note how your architect has solved the problem of making your walls weatherproof.

Certainly, you will find references to damp courses. These are layers of some waterproof material built horizontally into the walls near the ground. Their purpose is to prevent any moisture absorbed from the ground rising from the material below the damp course to that above it. Occasionally slate is used, but it is now customary to make damp courses of a bituminous material made for the purpose. Frequently, architects specify that chimneys shall have damp courses so that moisture cannot soak downwards through the brickwork.

All such matters will be mentioned in the Specification, but I think the paragraphs which will interest you more will be those relating to the interior fittings. Probably, you will have discussed many of these with your architect, and you will be very careful to see that all your instructions have been laid down in black and white. It is not good enough to conclude that, because there has been a general understanding regarding certain details ' it will be all right '. Everything must be defined clearly in the Specification if you wish to avoid disputes over additional charges when your house approaches completion.

For example, you will, if you are wise, have decided that in each bedroom there shall be a wash-basin with hot and cold water supply, because these are among the satisfactory innovations which may be regarded truly as labour saving. It is not sufficient to state in general terms that basins are to be fitted ; the exact types must be specified, with the sizes, and fittings which may have porcelain finish of black or white, or of nickel plating. If you have been to the showrooms of makers of these and similar items, and have

made your selection, the name of the makers and the types chosen should be mentioned in the Specification. If you have not yet made your selection, a price limit should be mentioned to guide the contractor; you may then make your selection later, and pay or be credited with any difference between the actual price and the price named.

If there is to be any tiling above or around the basins, it should be specified clearly, for you must remember that items which are included in the contract, and which will be carried out by the various 'trades' (which term means the specialist artisans employed) will cost you less than they would if they involve the work of skilled men who may have to be recalled from a distance after they have left the house.

I think you will find that the discussion of these details and visits to the showrooms of makers of the various items with which a house may be equipped, are to be reckoned among the chief pleasures of home-making. If you have up to the present time lived in houses which have been designed for other people, you will find it extremely interesting to select all the fittings and schemes of decoration, so that your home may realize your own ideal of perfection.

At the present time, you have an almost embarrassing range of choice when you begin to make your selection of such items as fireplaces, for example. No matter in what style your house may be designed, you can find in big showrooms mantelpieces and grates which will harmonize with your rooms. In no previous period could your choice have been so wide, because nowadays manufacturers employ specialists who study the designs of all former eras and copy or adapt them for present-day use. As we do not appear to have a well-marked style of domestic architecture which can ever become known as that of George V, we range the past centuries in search of styles which we may revive, and, as we love what we call 'period' houses and furniture, we demand that everything shall be in character. It is to meet this demand that manufacturers of such items as mantels, grates, fire-backs and fire-irons, produce them in an immense variety of forms.

But the new grates, though they may resemble the old

in style, are vastly more efficient. Doubtless, in former times wood fuel, cut by cheap labour, was so inexpensive that the cost of keeping up big fires was hardly worth consideration, and, in our own times, we can remember that coal could be bought at a mere fraction of its price to-day. Many of us recall the wasteful grates and roaring kitchen ranges which would not be tolerated to-day. Because we have been forced to be economical in the use of fuel, inventors have produced grates and stoves of such efficiency that the cost

A pleasant place in winter time. An old-world ingle-nook in a house built within the last few years.

of heating our homes to-day may be much lower than it was in the days of cheap fuel. The same remark applies to cooking stoves; we use gas or oil in well-designed cookers, or coal or coke in modern ranges of very high efficiency. If we wish, we can heat a house throughout, have a constant supply of hot water, and do all the cooking with lower consumption of fuel than that of one old-fashioned kitchen range.

It is not my purpose to describe in detail the numerous fuel-saving devices, many of them patented, which are on the market to-day. I wish only to say that when you have decided to build a house, and, with the assistance of your

wife and architect, are considering the Specification of all its details, you will find it a fascinating hobby to make yourself familiar with all resources which science has placed at your disposal. Particularly, I think, you will admire the cleverness that has been shown by designers of grates, for in many cases they have preserved the beauty of old-fashioned styles, though they have eliminated the faults.

When you consider the floors and the wall coverings of your house, you have, again, a very wide range of choice, and I cannot regard you as a true home-lover, or properly appreciative of all the advantages of your generation, if you do not find it a positive joy to examine at showrooms or exhibitions the materials which are now available. Much of the modern parquetry, for example, is beautiful, and its cost may be lower than that of a good carpet. When you consider that it may be regarded as everlasting, these facts ought to set you thinking.

Some modern panelling, of oak or other woods, is as beautiful as any the world has seen, and is not expensive when it is considered that walls once panelled require no further attention for ever, except the occasional application of a little polish. Some of the old designs, such as the famous and beautiful folded linen pattern, are frequently reproduced to-day. Panelling of materials other than wood is used to a considerable extent, and, though I have a, perhaps, foolish prejudice against imitations, I must admit that some of this moulded panelling can produce delightful effects.

Washable paints and distempers, wall papers, preservative wood stains of many colours, tiles of an infinite variety of tints, and surfaces, marbles and large sheets of wall-covering material akin to porcelain, all these make your choice for each room difficult, but fascinatingly difficult, and the thrill of building a home which you can really love, because you helped to make it perfect, will increase as you realize the possibilities.

Have all your decisions recorded in the Specification, or, if you wish to delay your choice, name sums which are to be allowed for the various items, so that you will know exactly what your house will cost, unless you deliberately add to the expense.

When you suppose you have thought of everything, think a little longer.

During your enthusiastic consideration of the fittings and decorations of your new home, you may, for example, have forgotten that your land may need walling or fencing. I have known many home builders who have overlooked this important matter, and so have found themselves faced by additional expense, in some cases considerable, after the contract has been signed.

Is there mentioned in the Specification a footpath, or paths? Is it quite clear that connections are to be made with gas, water, and electric mains, and with the drainage system, or that the price to be quoted must cover the cost of private water supply, drainage, electric installation, etc.?

I am not suggesting that your architect will forget any of these important matters, but it is well to be quite sure that he has not.

I want to save you from any of those additional and unexpected expenses which have caused so many people in the past to say that they will never again have houses built for them because the cost is always much heavier than is at first supposed.

I say that, if you set to work methodically, and have the assistance of a good architect, you may know to a pound what the cost will be before you sign the contract.

I keep on hammering at this point because I think that the delight of trying to realize the home of one's dreams exceeds any other pleasure, and because I think it sad that many should be denied this gratification because they think the cost may exceed the sums they are prepared to spend.

A modern cottage doorway. It gives entrance to the charming little home of the designer, Mr. R. F. Wells, some of whose work is described in Part II.

CHAPTER VI

ENTER THE BUILDER

NOW that you have a clear conception of the home you desire, the next steps are to obtain estimates or tenders from builders, to select the lowest, or the one regarded as the most favourable, and to sign the contract.

Your architect will have the approved plans copied, and will also obtain a number of copies of the Specification. Both the plans and the Specification will be signed by you and by him. He will retain one set, you will keep one for reference, and the others will be sent to the builders who are to be asked to tender.

If your architect lives in the district in which you have bought your land, or if he has designed and superintended the erection of many houses there, he will know the work of the local builders, and something of their financial status. The latter is important, as you do not wish to make a contract with a firm which may be unable to carry the work to completion. If he has not personal experience of builders in the district, he may cast his professional eye on some of the work they have done, and a few inquiries will enable him to obtain any information he needs.

If you are building a small house, it is probable that local builders will be able to offer you the best terms when the contract is to be made; but, if your home is to be on a large scale, it may be considered advisable to invite a tender from one of the big contracting firms which will undertake work in almost any part of the country. Certainly, it is interesting to compare the estimates of contracting companies with those of individual builders whose work is confined to their own districts.

I think that it may be laid down as a general rule that the local man can give a lower quotation than one whose

headquarters are at a considerable distance from your site. The reason is that the local man who has on hand a few jobs within a limited area is able to visit them all in the course of a morning, and so he can drive the work forward and see that all materials are available on the site when they are needed, so that his men never have to stand idle. Also, I think that even the best foremen, bricklayers, carpenters, and other tradesmen, become more keen when they see 'the boss' every day. The heads of big contracting firms have to concentrate their attention on the larger jobs, and, obviously, have not time to watch the progress of all the smaller ones, which must be left to the care of foremen, and supervising foremen who travel about the country and bring back reports to headquarters.

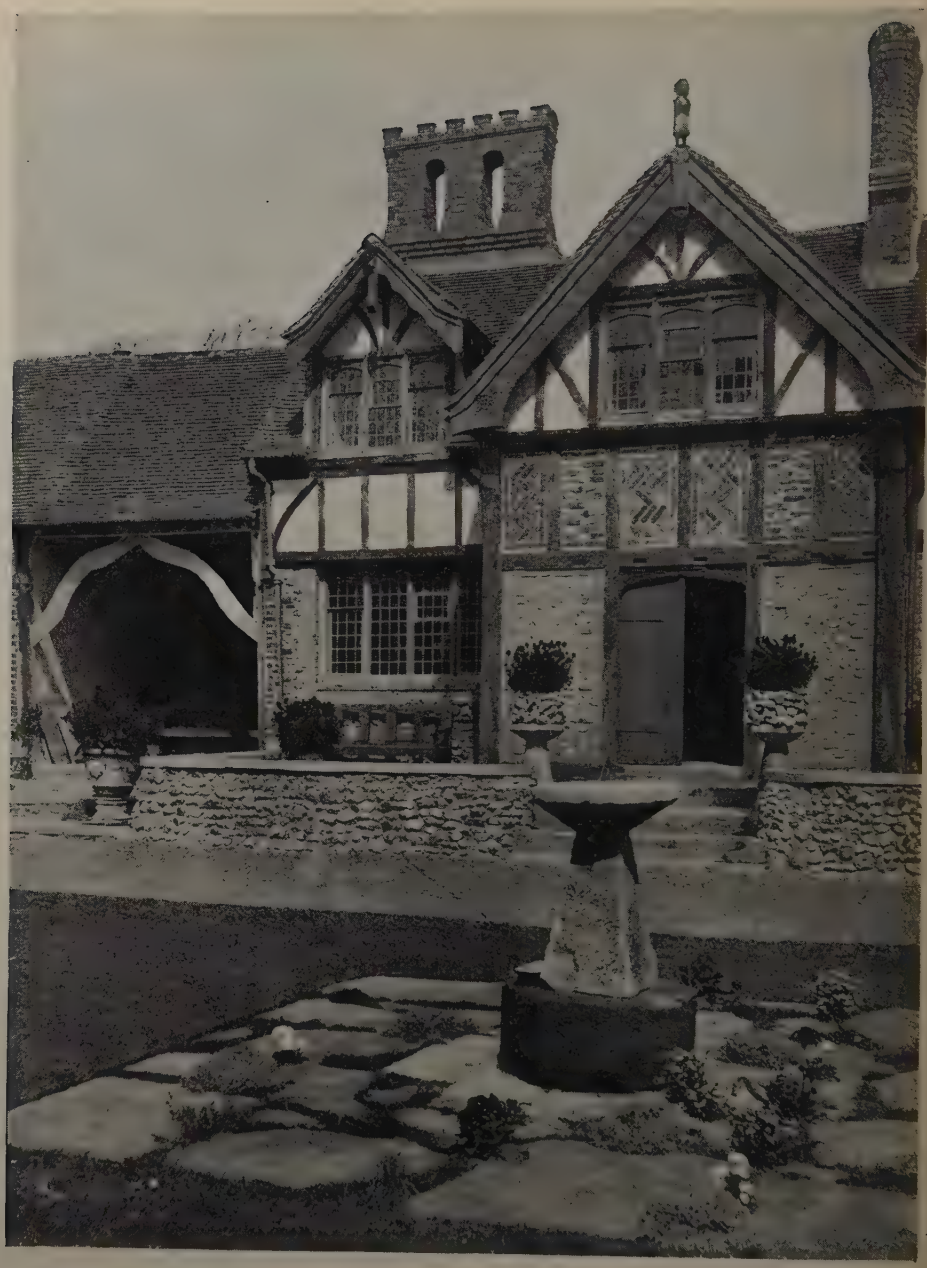
The cost of labour is very high nowadays, and so a contractor has to consider time the most important factor in building. Probably, about 60 per cent of the cost of erecting a house will be paid away in the form of wages; the remaining 40 per cent will be the value of the materials used. If much highly skilled work is necessary, the labour costs might be higher.

You will realize, therefore, that the local builder who is able to watch all his jobs, and see that no time is wasted, is able to compete with big contractors, and may be able to give a lower tender for any work that is offered to him.

The craftsmen employed in the building trade form an excellent class of men. Many of them are very proud of their skill, and I have known some who have quarrelled with their employers because they have been asked to do work hurriedly, or with inferior materials, and so have been unable to maintain that standard of workmanship which will be creditable to them. Honestly, I believe that there are tens of thousands of good men to-day who are as proud of their work as, we may suppose, were the masons of former ages who left us in enduring stone the record of their skill.

Probably, few of them know the source of the quotation:

'In the elder days of art,
Builders wrought with greatest care
Each minute and unseen part;
For the Gods see everywhere,'



These walls of flint and herring-boned brickwork are striking examples of the skill of modern craftsmen who are reviving the methods and styles of former times.

but many are animated by the spirit so well expressed in these lines by Longfellow.

I will never allow British workmen, as a class, to be maligned, but, unfortunately, I am well aware that, owing to the bad judgment of some Trade Unionists, many of them have been misled into believing that, by limiting their output of work, they can raise the standard of wages and give employment to a greater number of men.

I have, however, talked with many who have realized that limitation of output means increased cost of the product, and the only possible result can be that fewer people can afford to buy. They have been made to understand that the bricklayer who wants the highest possible wages he can extract for laying the least possible number of bricks presently finds that he cannot afford a home in which to live.

What the ca' canny policy really means is best illustrated by a story. An intimate friend of mine, a wealthy contractor, had undertaken to erect an exhibition building within a very short space of time. As the day for completion drew near, he discovered that the work was not progressing fast enough, and he made every effort to hasten it. The average rate of laying bricks was, he found, about three hundred per day per man employed.

One day when he had been working late at his London office he changed into evening dress in his private room, as he intended to dine with friends; but, finding that he had a little time to spare, he called a taxi and drove to the place where the building was being erected to see if any better progress had been made. The workmen had left, but the foreman was still there, looking very dejected, as, in spite of all his driving, there appeared to be no chance of getting the work done in time.

'Look here, Tom,' said the big contractor, 'we'll show them what *we* can do', and, after telephoning to his friends, he took off his evening coat, collar, and white waistcoat, turned up his cuffs, donned an apron, and set to work to lay bricks with his own hands. The foreman worked with him throughout the night, and before dawn they had each laid one thousand bricks, instead of the three hundred the ca' canny bricklayers would have handled in the same time.

That story is true, and I am pleased to say that the plucky example shamed the men into working as they had not worked for many years. Further, it is pleasing to record that this young contractor became more popular than ever before among the very large number of workers he employed. They could appreciate a Man, and they have helped him to become one of the leading lights in the building world.

Like all other workers, employers and employed, those engaged in the building trades are human—and, therefore, likeable when they are understood.

The story I have just told is that of a master, here is one of a man. He was engaged upon a job (all buildings, big or little, are called ' jobs '), and he was very keen about it because his employer had appointed him to act as foreman. Naturally, he was anxious to show himself worthy of his promotion. He was a big, bearded man, known to his associates, I believe, as ' Beaver '.

As the work progressed, he became very unhappy indeed, for the house had been designed by a well-known architect who intended that it should have the appearance of an old building. To the dismay of the foreman, old bricks and tiles were dumped upon the site, and he was forbidden to scrape the moss off the tiles. Worse was to follow. All the foreman's ideas about beautiful brickwork were blown to smithereens. Instead of being allowed to lay perfectly level courses, plumb, and with such accuracy that the work would gain the admiration of fellow-professionals, he found that he was expected to lay bricks ' all wibbly-wobbly ', as he expressed it, and that the architect actually wanted the walls to have no straight lines, but to look as if they had been battered by the storms of centuries. The climax came when the architect insisted that the ridge of the roof should not form a perfectly straight line against the sky, but should appear to have sagged into the curves which we see in the roofs of really old buildings. This completely broke the foreman's heart.

For a time he thought of resigning, for he felt that his professional honour was at stake, and that any fellow-craftsmen who saw that appalling botch, as he regarded it, would mock him for ever. The architect, having a persuasive tongue,

Modern oak carvings which adorn a Tudor style house of recent construction. In the design of the windows the old style and the new have been combined, for the leaded diamond panes may be cleaned on both sides by a person standing within the room.

A smiling welcome is given to those who visit a newly-built house the porch of which is made ornamental by this cheerful countenance.

tried to soothe him, and succeeded in inducing him to carry the job to completion. But so strong was the craft pride of this foreman that he determined if he must do what he regarded as bad work, he would do it in disguise. Thereupon, he shaved off his beautiful beard, in the hope that fellow-craftsmen passing by would not recognize him.

That story also is entirely true, and to me it proves that the pride shown in exercising skill is as strong as ever in 'the men who do the work for which they draw the wage'. Again, it is pleasing to record a happy ending. Instead of bringing derision upon the builders, that house with its indescribable old-world charm brought them great credit, more contracts, and prosperity in which the foreman, whose beard was allowed to grow again, had his apportioned share.

I tell these stories because I want you to realize that the men who will build a home for you are good fellows at heart. No doubt, you will see many of them, and if you show real interest in their work, and appreciation of things well done, they will find pleasure in so using their skill that your home will be creditable to them as well as to you. Building is creative work which brings out that which is good in men, and the skilled craftsmen in the trade are happy folk who sing as they work.

When your architect has obtained estimates from, perhaps, three or four builders who have been asked to tender, and, when one of the estimates has been accepted, you will discuss the terms of payment and the conditions of the contract in which the definite sum which your house is to cost will be named. As the drawing up of the Agreement is an important matter, it may well form the subject of another chapter.

CHAPTER VII

ON TERMS OF AGREEMENT AND METHODS OF PAYMENT

WHEN you are measured for a suit of clothes, you do not expect to be called upon to pay for it until it has been delivered, and, probably, your tailor will not send in his account until long afterwards.

The same system does not apply to the building trade, because, if no payment were made until a house had been completed, the builder would have to lay out so much capital that he would be unable to work upon more than a few jobs at a time. Moreover, he would be incurring grave risks, for some of his clients might default.

Therefore, the recognized system is payment by agreed instalments as the work progresses. Your architect will advise you in this matter by suggesting terms which will be fair to you and to the builder whom you are about to employ.

He may propose that no payment shall be made until the builder has done work which he, your architect, estimates to be of the value of say, £400, when you will be called upon to pay 80 per cent of that sum, that is £320. No further payment will be made until your architect estimates that another £400 worth of work has been performed, when another £320 will be due, and so on until the job is completed to the satisfaction of your architect who acts as your professional adviser. When your house is ready for occupation, the outstanding amount will be paid, less 10 per cent of the entire cost which shall be held back for three months, or six months, as your security that any faults which have become apparent during the period named shall be rectified by the builder.

Your interests would be safeguarded by such an arrange-

ment as this, as, throughout the transaction, more work would have been done than had been paid for by you, and this would be to your advantage if, for some reason, the builder refused to complete his contract, or found himself unable to complete it.

It is an invariable rule that no payment shall be made until the architect has certified that the work has been carried out satisfactorily. This is done by the issue to the builder of an Architect's Certificate, usually a printed document which states that the work has been inspected, and approved, and that an amount stated is now due. Upon this authority the builder makes his claim.

No hard and fast rules can be laid down regarding the amount of work a builder must do before receiving payment. This is a matter for friendly discussion between the parties before the contract is signed. The £400 previously mentioned is only an example given to show how the system works. Possibly, a builder might have a small but sound business and be known as an honourable man, but be unable to carry out work to that value before receiving a payment, for it must be remembered that he has to find money for wages every week, and that he does not obtain very long credit for the materials he uses.

A good and ambitious builder who wishes to extend his business may quote a minimum price for work which will allow him a very small margin of profit, providing that you make your payments promptly, so that only a small amount of his capital has to be outlaid. He might desire that a payment be made after the first hundred pounds' worth of work had been done, and, if his reputation is sound, it may be well worth your while to help him at early stages of the work by providing the capital which will enable him to meet his weekly wage sheet while progress is being made towards the next stages.

Since the war many capable and enterprising builders have risen from the ranks. They are men who served their apprenticeship, became foremen, and then started in business for themselves by undertaking small jobs. Good work at reasonable cost has brought its reward, and eventually they have found themselves able to undertake more important

contracts. I know one man who ten years ago was a working foreman, but made his way so rapidly that, during the period in which the demand for houses was at its height, he was clearing £5,000 a year. He deserved his success, for his work was good, and he was able to quote keenly competitive prices because he recognized the importance of the time factor. There was no slacking among any of the men he employed, for every morning in summer he was out on a motor bicycle before six o'clock. He visited all his jobs within a radius of, perhaps, twenty miles, and made another round of inspection later in the day to note progress.

If you can find such a man as this, when he is at the beginning of his career, you will be fortunate. There are many in England to-day.

There are people who will tell you that all builders make exorbitant charges for their work. The statement might have been true a few years ago, when, undoubtedly, there was much profiteering, but I do not think it is true to-day, as the demand for houses is less urgent, and competition among builders is keener than ever before on account of the large number who started business during the rush years. I do not think the average contractor, when tendering for the job of building a house, expects to make a profit of more than 10 per cent, and, as he has to stand the loss if he makes any miscalculation, or if bad weather or shortage of materials cause delays, this is quite reasonable. I know that some builders, who are anxious to keep their men employed, will cut their prospective profits to a figure which represents considerably less than 10 per cent, and they may be tempted to do this if the contracts offered to them provide that payments are made in the early stages of the work, so that they will not have to outlay much capital on the purchase of materials and the payment of weekly wages.

When you are driving a hard bargain, and are discussing the terms of the Agreement, you should remember these facts.

On some developed estates of which the owners are also builders, various stipulations regarding payments are made. I have known such terms as the following to be insisted upon :

	Per cent
On signing of contract	10
On completion of foundations	10
When building has reached first floor	15
When roof timbers are in position	15
When roofed in	15
Upon completion	25
	90
Three months after possession	10
	100

Such terms as these are frequently made more attractive by builders offering to arrange mortgages. Owing to the intricate system of finance evolved by many Building Societies it is possible for you to have a house designed by an architect of your own selection, built under his supervision, and completed ready for your occupation, though you have paid only a small deposit. The remainder of the price of your house may be paid by instalments spread over ten, fifteen, or twenty years.

I believe firmly that in the near future many thousands of people will realize that the shortage of houses in the years following the Great War was a blessing, for it converted us from a rent-paying nation into a nation of home-owners. Instead of spending money in payment of rent, we invest it in freehold property.

All the points which have been discussed show that there are many different methods by which payment for a house may be made, so I leave you to discuss the matter with your builder.

An excellent printed form of Agreement can be obtained from the Royal Institute of British Architects, 9 Conduit Street, Regent Street, London, W.1. The price is 1*s.* 6*d.*, and no doubt your architect will suggest that this form shall be used when you make your contract with the builder. In it you are named as the Employer, the builder as the Contractor, and your architect's name is given, together with definitions of the powers he may exercise on your behalf. These powers are very far-reaching indeed. He can, for example, order the contractor to dismiss from the works any man whom he regards as incompetent ; he may condemn

any materials which he regards as unsuitable, or of a standard below that specified, and he may order the destruction and replacement of any part of the building which is not, in his opinion, satisfactory. In order that expensive litigation may be avoided, there is an arbitration clause, and other clauses deal with such matters as the insurance of the work by the contractor, delay due to strikes or other causes, and damages for non-completion.

These Articles of Agreement are in very simple phraseology, much more easily understood by the layman than that of most legal documents. They are the result of many, many years of practical experience, and I think you will be well advised to insist that this form be used in preference to any other when you are making your contract.

In this short chapter I have mentioned the customary method of making payments of agreed sums as the work proceeds, and have also pointed out that, if desired, a house built to your order may be purchased by instalments spread over a period of many years, in the same manner as may a house which is already built. If the correct methods are adopted, the house built to order need cost no more, and may cost less than one of equal size erected by a speculative builder, and, when these facts are taken into consideration, it seems surprising to me that so many people are content with misfit houses when they might be fitted. Surely, it should be obvious that there is as much difference between the two types as there is between clothes made to measure and those which are bought ready made.

Architects' fees, I may add, are very reasonable. They range from 6 to 10 per cent of the entire cost of buildings. If the cost is under £2,000 the fee is on the higher side. Almost certainly, an experienced architect will save for his client more than the amount of his fee, because he may obtain more favourable terms from a builder than would a private person who is not likely to be so well acquainted with the current costs of materials and labour.

Normandy, at Worthing, a modern reproduction of Stragglethorp Old Hall, in Lincolnshire. It faces the sea front, and many visitors to the town suppose it to be centuries old.

CHAPTER VIII

WHILE WAITING FOR YOUR DREAM TO COME TRUE

SO far as you are concerned, the whole matter is now settled, and really I think you will be wise if you stand back for a while and allow those who, presumably, know their business to carry on with the work of translating the plans and instructions into bricks and mortar.

I say this because I know that some people become terribly agitated if they watch too closely the construction of their homes. To them it often seems that the methods are dilatory, for they do not even know how long concrete takes to set, so they fuss and fret and ask the foremen so many questions that the poor fellows cannot get on with their work.

Probably, your architect will be present when the house is 'staked out' on the site. This is done accurately by driving pegs into the ground at each angle shown on the plan, and cords stretched between the pegs will then represent the outlines of the building. I strongly advise you to remain away from the site while this is being done, unless you are prepared for a great shock, because those little bits of string stretched across a vast landscape will give you the impression that your house will be something less than a quarter of the size you supposed. It is an illusion, and one which your reason can with difficulty dispel.

The effect is even worse, I think, when the foundations are laid, for then, in the expanse of all outdoors, you see an insignificant patch of grey concrete, and it will seem to you that the home of your dreams will hardly be big enough for a dog's kennel, and even if it were used for that purpose you think in your despair that you might have to buy a smaller dog than your present friend.

Yes, I think you will be well advised to keep away during these early stages, unless you are prepared to be disappointed bitterly. You will have been dreaming about your house so long that it has become the most important thing in the world to you. You have pictured it as a landmark, and your beautiful vision has shrunk to this unsightly disfigurement of a minute portion of your estate.

Not until the walls have risen to a point many feet above the ground is the illusion dispelled, and even then the building will look much smaller than you expected. The rooms, with their rough walls, and with the litter which must accumulate during the progress of the work, will appear tiny, and, not until they have been floored, the walls plastered, and all the lumber cleared away, will they make you realize that all your anxiety was quite unnecessary.

If you feel that you must watch the early stages of the work, make your visits to the site with your architect, who will soothe some of your fears. If you insist upon going alone, never, never on any account give instructions to the foreman in charge. If any part of the building appears to differ from the mental picture you have formed from your inspection of the plans, and if you wish to make an alteration before it is too late, consult your architect and pass your instruction through him. Any variation from the original plan, if it involve the destruction of work done, and the substitution of new work, or, should necessitate more work than that for which the builder has contracted, will be charged as an ' extra ', and extras cause more disputes between architects, builders and clients than anything else. The proper method of dealing with variations is this: The architect revises his drawings, and/or specification, and obtains from the builder an estimate of the additional cost, if any. If the sum named is considered a reasonable one, the client should instruct his architect, in writing, that the departures from the original plan are to be made, and the architect will instruct the builder, also in writing. If this ordinary business-like method is followed, there need be no disputes.

In the Articles of Agreement issued by the Royal Institute of British Architects there are clauses dealing with variations.

When I advise you not to interfere during the early stages of the work of building your house, and not to give any verbal instructions, I do so because I have known many people who have incurred much additional expense by not following these simple rules. Their contracts have been made without clauses governing variations of the plans, and they have given instructions, sometimes to the foreman in charge, or the builder, and eventually they have found themselves confronted by bills amounting, in some cases, to many hundreds of pounds for work not specified in the original contracts.

To illustrate, I will tell the story of a man and his wife who had a charming little house designed for them. The building of this home was the great event of their lives. For many years they had been scheming and saving, and at last they found that they were able to realize their dream. They had fixed the limit of their expenditure at £1,000, which was really rather more than they could afford; but, when the plans had been drawn, they decided that some of the rooms must be slightly larger, so the drawings were revised, and the estimated cost rose to about £1,200. The couple, who, as you may judge, were not wealthy, decided that they would stint themselves in other directions and have the larger rooms, and the contract was made without safeguarding clauses.

They were in such a flutter of excitement when the work started that they could not keep away from the site, and they passed through all the disappointments I have described when they saw the outlines of their little home staked out upon a minute portion of the surface of a very large world, and they argued and quarrelled with the foreman and his men over every detail. They had made their contract directly with the builder, who had submitted drawings which were based upon some which the couple had found in a pamphlet advertisement of some estate. They had not employed an architect because they feared that his fees would increase greatly the cost of their home.

The foreman whom the builder placed in charge of the job was a good man, but his patience was not inexhaustible. He was distracted by the unceasing rain of questions, and

A peep across the courtyard of the Tudor Close, at Rottingdean, near Brighton. Formerly there stood upon the site a cow-shed and other farm buildings the materials of which were incorporated with the new structure.

irritated by these people, who did not seem to know their own minds from one minute to another. One evening they would leave the works and return next morning to say that they had decided to add a bay window to one of the rooms, and next day they would want some such addition as a little porch over the back door. The brick fire-places did not please them, and they insisted upon alterations ; the window openings were too high or two low. The foreman felt that he could do nothing when they were not there, because they would criticize anything that was done in their absence, and, when they were there, he could not do much because they were talking all the time.

You know how it is when people are really fussy. They arrive at the stage of thinking that nothing in the world can be done without their help. This couple had the complaint very badly indeed, and, when the summer came, they actually erected a small tent on their country site, so that they could remain there throughout the day to watch the work, only returning to their home when the workmen had left the site. I believe that, after working hours, the man tried his own hand at laying some bricks, thus, possibly, setting an example which Mr. Winston Churchill has since followed.

This story has not a happy ending. When the time came for the settlement of the bill, the couple found that the cost of the house far exceeded the amount which they had been prepared to spend. I do not remember the exact figures, but I think the extras were priced at over £200, and this amount brought the entire cost up to something over £1,400, whereas they had decided, at the beginning, that they would not spend more than £1,000. As there was no arbitration clause in the contract, expensive litigation followed, and in the end the building had to be mortgaged in order that the bills might be met.

Had this couple decided upon what they wanted at the beginning, and had they followed the reasonable course which I have endeavoured to describe, there would have been no extras, and no disputes, and they would have been happier people to-day.

I advise you to take this story to heart, to visit the incompleted building only occasionally, with your architect,

and to be very loath to make any alterations after you have given your approval to the plans and while the work of building is in progress. Remember that it is very difficult to judge unfinished work. The early stages are usually disappointing, but, if you are patient, you will find that the finishing touches will make all the difference between the crude shell and the beautiful home which is the realization of your dreams.

It is your architect's task to see that the materials and workmanship reach the required standard, and, unless your technical knowledge equals his, I think you will be wise to trust him to safeguard your interests. Instead of spending much time on the site, you will be more usefully and pleasantly occupied if you range the big stores and showrooms to view the fascinating fittings and appliances which are available to-day.

When the specification was being drawn up, it is probable that you made decisions regarding the most important items of equipment, but almost certainly you will have delayed your choice of a few of them. In such cases, your specification should state that certain sums are to be allowed for these items which have not yet been selected, so while the builders are at work, you may make your final decisions, in order that the articles may be ordered and delivered at the site when required, so that no time will be lost.

When you visit the big stores and showrooms, to select such items as grates and mantels, baths, washstands, slow combustion boilers, radiators, kitchen ranges, or gas cookers, remember that the prices named in the catalogues intended for the general public are not those which the builder will be called upon to pay, for he is entitled to trade discount. If you order goods directly from merchants, you must pay full price; but, if your order passes through your builder, you gain a rebate, and so you may obtain for a stated sum an article of better quality than that you would obtain if you made the deal privately. If your specification and contract have been drawn up correctly, you will find that when certain sums are to be allowed for certain items, such sums mean 'prime cost' to the builder. 'P.C.' is the customary abbreviation of 'prime cost' in a specification.

The Gate House, at Limpsfield, Surrey, designed by Mr. Baillie Scott, F.R.I.B.A. A description of this fine modern residence appears in Chapter XI.

Steps of stone which rise from the garden of the Gate House to the broad terrace which commands a view of the Weald.

In his estimate the builder allows for the cost of fixing the various items, and for his profit on the entire job, but you should understand 'prime cost' of any article you specify as meaning the price less the trade discount.

I venture to think that when you are making your selection of such items as I have mentioned, this little hint may be worth to you many times the price of this book.

I have known home builders who have overlooked this point, and who have spent hundreds of pounds upon special fittings which they have bought privately from the makers at catalogue prices. You will not, I am sure, make this mistake. You will obtain catalogues from the showrooms you visit, will put a tick against the items you select, and then instruct your contractor to make the purchases.

If you can persuade your architect to accompany you on your tours of inspection, by all means do so, for his practical experience may be of real value. Most certainly he should be consulted before you make your final decisions regarding fireplaces, and any items which have decorative value. You may not agree with his views, but it is possible that they may be helpful. I pay you the compliment of believing that you have intimate knowledge of architectural periods, but I do know that there are people, unlike you, who will break the heart of a conscientious architect by insisting that a Georgian house shall have Tudor fireplaces.

And now I will suppose that every detail has been considered, that from all the fascinating items of household equipment you have made your final choice, that the work of building is completed, and that all is ready for you to enter your kingdom. I imagine you, your wife, your architect, and your contractor smiling over a triumph. The work has been well done, because it has been done methodically. To all concerned it has been a pleasure, unmarred by any disputes. Because you had foresight, and have not changed your mind, there is no bill for extras. You were told what your house would cost, and it has cost that sum. You have made your final payment, with the exception of the 10 per cent of the entire cost which you are entitled to retain for three or six months as guarantee that any defects which may become apparent will be rectified.

So for a moment I will leave you all shaking hands, and congratulating each other on the glorious results of your combined efforts. You have added one more beautiful home to those of England, and you will be benefactors of future generations, because your work will live after you.

I may add that champagne is just as suitable for the christening of a house as for that of a ship.

PART TWO

CHAPTER IX

ENGLISH COTTAGES OF TO-DAY. EXAMPLES OF MANY STYLES

NOW that you have, in imagination, passed through the processes of being measured and fitted, and have seen the home of your dreams come true, you may suppose that I shall say ' That's the end of my tale ', as did the unfortunate cat when a motor-car ran over him and turned him into a Manx.

But, in fact, your house has not yet materialized. All that I have tried to do so far is to prove that a house designed and built specially for you need cost no more than one which is already completed. If I have convinced you that this is true, and, if I have roused in you the ambition to become the creator of a beautiful home, instead of being the purchaser of a ready-made house, you may now like to see the results which have been achieved by home-makers who have preceded you on the course which I have tried to map.

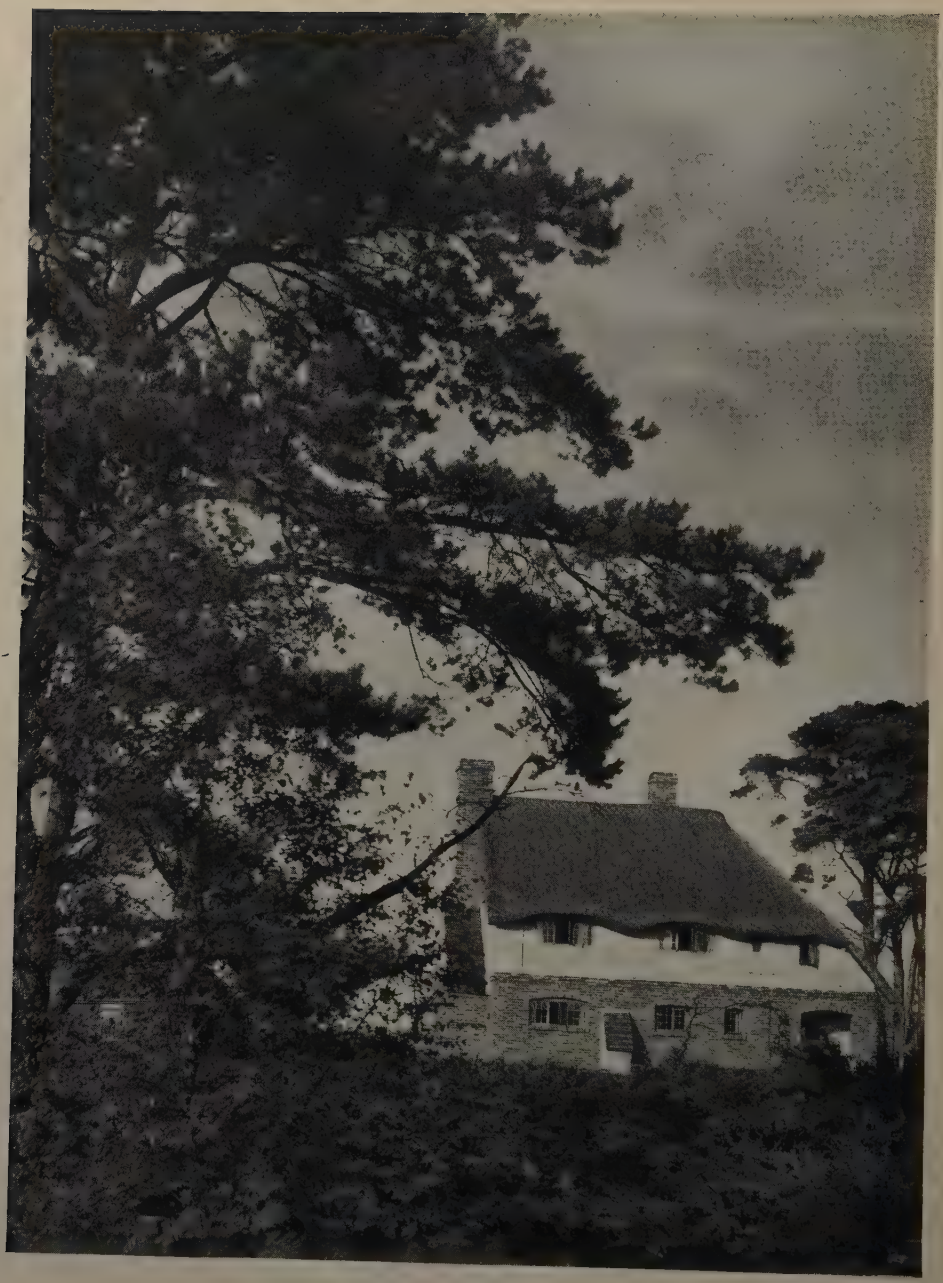
The photographs in this book, which have been chosen from a collection of some thousands which I have taken during recent years, show, almost without exception, new houses, or those which have been given a new lease of life by restorations and the addition of modern conveniences. I do not suggest for a moment that you should copy slavishly any house here shown. In fact, I should not consider you a true creator of a home if you decided to have a replica of any one of the buildings here shown. I wish the photographs and plans to be regarded as suggestions only, and if you find among the many styles one which makes you say ' I should love a place like that ', I want you to consider if it could be adapted to your precise needs, and if it would be

suited to the particular district in which you intend to build your home. One of the pleasures of having a house designed and built for you is that you will feel that in some ways it is unique, that it is part of yourself. Therefore, do not adopt the ideas of other people to entirety. Follow a good example, but strive always to improve.

I must warn you, also, not to ask one architect to make a replica of the work of another. Apart from the fact that it would be unfair to the original designer (for the copyright of an architect's work ought to be regarded as seriously as the rights of any other artist), the policy may lead to disaster. I do not think that any really conscientious architect would wish to copy exactly the work of another man; he would prefer to make some alterations, and, if he were not familiar with the particular style he had been asked to imitate, he might lose the effect you admired when you saw the picture of the original house, or the house itself.

I want you to realize that the qualities which make a house beautiful are as subtile as those of a painting. Do you realize that some houses smile, and that others frown? I am sure you must be conscious that some welcome you, and some glare with staring windows and seem to say 'Who the deuce are you?' All houses have expressions, placid, grim, cheerful, prim, smiling, or gloomy, and the smallest alteration of the features, or proportion of the features, may change one expression to another.

If you see a house which you admire particularly, the architect who designed it is the right man to plan for you one of similar style, adapted to your needs. Imitations rarely have the charm of the originals. You need not fear that an architect whose work is much admired will demand heavier fees than one who has not been so successful, because in this profession fees are fixed by a recognized tariff, based upon the cost of the buildings. Certainly, there are specialists who for uncommon work may require fees above the standardized scale, just as there are specialists in the medical world. As a general rule, however, you may consider that Architects who are qualified members of their Society do not demand special fees in excess of those fixed by the tariff, even though their names may have become famous.



One of the cottages built recently at West Chiltington Common, a beautiful stretch of heather-clad country close to Pulborough, Sussex, and within sight of the South Downs.

In this book you will find many photographs of cottages and small houses which would make charming little week-end residences, or permanent homes for small families. The prices of these would range from about £750 to, perhaps, £1,700, and in the review of the various types, it will be well, I think, to consider first the lower-priced cottages and small houses, and then pass on by easy stages to the larger and more costly buildings.

I think you will admit that a cottage in the country, or near the sea, should look like a cottage, and not like a larger house viewed through the wrong end of a telescope. A tiny building should be unpretentious, the style simple, and the general effect that which we describe as homely. Any attempt to introduce architectural features which belong rightly to buildings of more impressive dimensions will spoil the effect. I think this is being recognized nowadays, but we still see many miniature homes which look tawdry and vulgar because the designers have tried to make them dignified by the introduction of useless ornamentation. The best models are those derived from the little English homesteads built in former times for people of modest means. These were the work of builders who followed the traditional styles of their districts. The beauty many of these little homes possess appears to have been produced quite accidentally, for they do not give us the impression that deliberate efforts were made to gain striking effects. They are as natural as birds' nests.

If you look closely at some of the old cottage homes of England, you will notice that they were not built symmetrically, as are most of our modern buildings. It was not considered necessary, for example, that a front door must be in the middle and be flanked by an equal number of windows on either side, or that roofs should look like the regular geometrical figures which we used to hate so sincerely when we were trying to follow the reasoning of Euclid. Because there must be a chimney on one side of a cottage, it was not considered necessary that there should be one of similar dimensions on the other. Instead of prim formality, there was often a pleasing irregularity of outline which gave these cottages the quality of naturalness. Chimneys were placed

where they were needed, without regard to symmetry; if a gable were desired on one side, it was not considered compulsory that there should be another gable on the other side to balance it. The only considerations appear to have been comfort and convenience, yet the general effect was often charming.

Now look at some of the photographs of thatched cottages here shown, and you will realize, I think, that the designer has caught the charm of many of the Old English homesteads by refusing to be bound by any of the rules which govern modern styles. All these cottages have been built within the last three or four years on a beautiful stretch of heather land close to the South Downs, on a site known as West Chiltington Common, which is close to Pulborough, Sussex. I have spent many happy summer days in this glorious district, and every time I have been there I have blessed the designer of these lovable little cottage homes which make the landscape more beautiful, instead of disfiguring it, as would the ugly bungalows and conventionally designed houses which are, unfortunately, spoiling some of the loveliest spots in Southern England. About thirty of these cottages have been built. All are of similar style, but you could not find two which are exactly alike. They are dotted about the landscape, amidst bracken or heather, or nestling among pines, silver birches, or the firs we called Christmas trees in our young days. Many of them are hidden away in wooded dells, others are on high ground commanding wonderful views of the blue South Downs. There appears to be no order in the arrangement, for there are no straight ruled roads, no ' building lines '. The placing of the cottages seems to have been haphazard, but really the sites have been chosen with much skill and in accordance with the varied tastes of the owners, some of whom like to live in woods which shield them entirely from the outer world, while others love the hill-tops on which their cottages are exposed to every wind that blows and to every ray of light from the rising to the setting of the sun.

These are cottages which look like cottages, lovable little country homes, unpretentious and charming. Nearly all of them are straw-thatched. Some have walls of random

The cottage home of Mr. R. F. Wells, who has designed and built many of equally charming design.

Another lovable little home at West Chiltington Common where the old art of thatching has been revived, to the advantage of the landscape.

A Londoner's country home at West Chiltington. It would be difficult to find a more charming week-end and holiday resort.

Some of the cottages are almost hidden in wooded dells. No two are alike, but all are of delightfully unostentatious and pleasing design.

stone, that is, of stone not hewn into regular forms. In some cases dark-red bricks have been blended with the rough grey stones, in others the walls are white. Where timbers have been used they have not been squared, but have been allowed to retain the original outlines of the trees from which they have been cut.

The interiors of these cottages are as charmingly simple and homely as the exteriors. Some of them have been furnished tastefully with genuine antiques, notably that

The old-world living room in the cottage of Mr. R. F. Wells. It contains many beautiful antiques.

of the designer, Mr. Reginald F. Wells, who built for his own use one of these truly charming English homesteads on a site which commands a view of the famous Sussex landmark, Chanctonbury Ring. The building organization headed by Mr. Wells is known as Tiles and Potteries, Ltd.

Most of the owners of the cottages are motorists, and it interested me greatly to note how Mr. Wells had solved the problem of providing garages which should further adorn the landscape. As you know, most modern motor houses are truly ghastly. I have seen some of them, made of asbestos sheeting or corrugated iron, placed alongside charming half-

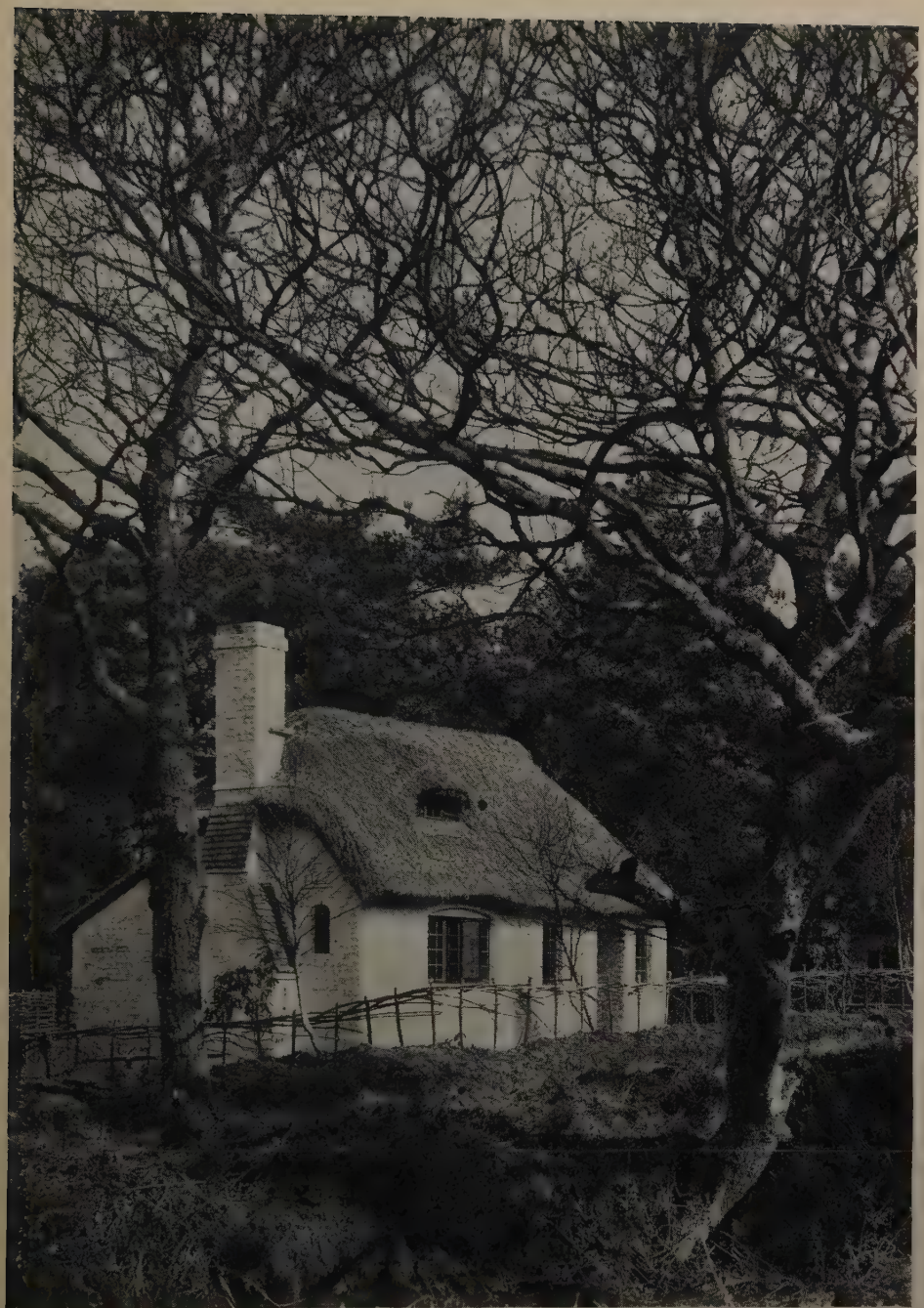
timbered houses of the Elizabethan period. Mr. Wells designed car homes of the same style as the cottages, with harmonious results. I have thought this subject of garages of sufficient importance to be worthy of a separate chapter.

Some of the cottages at West Chiltington have been built for Londoners who like to spend their week-ends in the country, and these could not have found a more peaceful spot, for, although it may be reached by car, from the heart of the City, within about one hour and three-quarters, this heather-clad country is so undisturbed that sometimes one may hear no sound but the droning of bees.

The rapidly growing seaside town of Worthing lies on the other side of the Downs, and the journey may be made within half an hour. When in summer I have seen the stream of cars on the main Horsham road, which is one of the most popular routes from London to the sea, I have often wondered why so many people leave the great city only to make their way to crowded seaside towns when a little way off the beaten track there are such havens of restfulness as this village among the pines and heather.

Though the thatched homes at West Chiltington are cottage-like in appearance, many of them have been designed for people who require accommodation to the extent of four, five, or six bedrooms. At the other end of the scale are some miniature residences which the designer calls 'Nutshell Cottages'. These contain only one living-room, kitchen, and one or two bedrooms, and I am told that such tiny holiday homes can be built for about £450, which price would include sufficient land for the laying out of an attractive flower garden. Before these Nutshell Cottages one may sometimes see expensive cars, so it is evident that the owners are prosperous motorists who find this pine-scented Paradise more to their tastes than the begilded hotels which line the Southern coast.

The design of some of the cottages shows one very interesting feature which I have mentioned previously. Instead of the larger part of the ground floor being divided into a living- and dining-room, the space is devoted to one room which is of very handsome proportions. This is shaped like an L, the shorter arm being intended to contain a dining table,



A 'Nutshell Cottage' at West Chiltington, one of the miniature residences which attract motorists who desire to escape from towns during week-ends.

and the longer such furniture as would be placed in a living-room or lounge. The kitchen communicates with the shorter arm, so a maid could lay the dining table and clear away without disturbing the occupants of the larger portion of the room. The arrangement is a clever solution of a problem which has confronted the designers of the comparatively small houses of to-day, for they have found that they must choose between one handsome living-room, or two which are uncomfortably small. The L shaped room overcomes the difficulty, because the shorter arm, which forms what may be called a dining recess, need be of size only sufficient to contain a table and the necessary number of chairs, but the occupants would not feel cramped because one side of the recess is open. Instead of sitting in a tiny room, they would be occupying a secluded part of a large one.

While I am dealing with the subject of thatched cottages I may mention two of types different from those I have just described. These, instead of having straw thatch, have roofs of Norfolk reeds which grow on the banks of inland waters and provide roofing material which will remain serviceable for at least one hundred years without needing any attention.

I am sure you have often seen these beautiful roofs in Norfolk during some of your motoring tours. Some very fine examples may be seen on the estate of Lord Somerleyton, near Lowestoft, where a large number of houses have been thatched in this manner to the great advantage of the landscape. In many cases the reeds are trimmed into patterns which produce very pleasing effects if the designs are not too ornate. When new, a Norfolk reed roof is golden, and, when the sunshine falls upon it, it has a sheen. As time passes, it becomes darker and eventually the colour is a rich brown. At all stages the tones are soft, and they blend pleasingly with those of Nature.

One example of a cottage roofed with this material was built recently at Angmering, near Littlehampton. It was designed for Mr. Gordon Smith, well known in the world of sport as the owner of the greyhounds which won the Waterloo Cup in 1927 and 1929. The cottage stands within a few yards of the sea beach, and is exposed to the full force

of south-westerly gales, so this may be accepted as evidence that a roof stoutly constructed of Norfolk reeds is capable of resisting any weather. Photographs of the cottage prove, I think, that this style of roof may be very pleasing. Mr. Gordon Smith's kennels and a large garage, capable of housing two cars, stand close to the cottage, and the three buildings are roofed in the same manner. The cottage is of uncommon design, for, as will be seen, the entrance porch has been placed on one side of the building to form a small hall

The Thatches, at Angmering, near Littlehampton. The roof is constructed of Norfolk reeds which have been made to compose a fanciful pattern. This delightful little home has been built within a few yards of the sea shore.

or vestibule. The living-room is large and has a very deep bay window, and it is made to look larger because it is divided from the dining-room only by heavy curtains which are rarely drawn. The fireplaces are remarkable examples of modern brickwork of a very refined order.

This is a seaside home which would, I think, appeal to you. It was designed by Mr. H. Osborn, of Chichester, who also planned the bungalow with a roof of Norfolk reeds pictured in other photographs. This bungalow is the week-end home of a yachtsman, and it stands on the shore of Chichester Harbour, in a delightful situation amidst trees

A bungalow with a roof of Norfolk reeds. It is situated delightfully amidst trees on the shore of Chichester Harbour.

The ingle nook and fireplace in the living room of the bungalow pictured above.

through which may be glimpsed the shimmering waters of the bay. The plan, which is reproduced among others at the end of this book, shows that in this case, as in others which I have mentioned, the design is unconventional. A very large amount of the space available has been devoted to the living-room which measures 24 feet × 18 feet, and is made to look larger by a deep ingle-nook with a very handsome fireplace, and a large bay window which has a door communicating with a stone-paved loggia. It will be seen that

A Sun Trap bungalow designed in such manner that sunlight can enter the principal rooms throughout the day.

there are two bath-rooms and five bedrooms. An uncommon feature is that the electric lighting plant and pump are installed in an extension of the main building.

The bungalow, with its golden crown of reeds, contrasts very pleasingly with the commonplace buildings which so often offend us when we find them on charming sites near the sea.

An entirely different type of bungalow is that known as the Sun Trap. It is, I think, to be recommended on account of its practical qualities rather than its architectural beauty, but I feel that I must mention the type because it has aroused

much interest within recent years. The building is L shaped, and the front door, which is placed in the angle enclosed by the two arms, faces due South. If you look at the photograph, and the plan reproduced at the back of the volume, you will realize that the living-rooms have windows so placed that they trap the sun's rays throughout the whole of his daily journey from east to west. Bungalows of this design must necessarily be very bright and healthful homes, and I think it probable that many more will be built within the next few years. The advantages are even more apparent in the winter than in the summer, as it is in the short days that we feel the need of admitting into our rooms every ray of sunshine with which we are blessed. Moreover a Sun Trap home provides an open space screened from northerly winds, and, here in the bright days of winter and early spring, the owner may find warmth and shelter while he is enjoying the open air. I am told that many doctors favour the Sun Trap house.

Now I will ask you to glance at a truly charming little home of a formal type which may be described as Late Georgian. It is named The New Cottage, and was designed a few years ago by Mr. Charles Cowles Voysey, F.R.I.B.A. The red roof, green shutters and cream walls, and the formally laid out garden, with a tiled path bordered with flowers, compose a pleasing picture. Uncommon features are the flat pitched roof and the wide eaves. The tiles are of the type known as Double Roman, and are of a rich tone. On one side of the cottage is a small loggia, exposed to the south and west, and this may be reached by a glazed door opening from the living-room. The floor of the loggia is of red quarry tiles, with an edging of red bricks, and, as it overlooks a rose garden, I cannot imagine a more delightful place in which to sit during a summer afternoon.

This is truly a sun lover's home, for the dining-room has two windows facing east and south, so that sunshine may enter from early morning until late afternoon, and the living-room has one window with a southern aspect, and on the western side another window and the glazed door opening into the loggia. The small hall is flooded with light, as the front door contains many panes of glass, and, in addition, there is a fanlight.

The hall, with cream walls, white enamelled doors, and red tiles, is furnished very simply with a fine dower chest and grandfather clock, and, therefore, though it is small, it has a very attractive appearance because it is not overcrowded. A pleasing feature is an oak carving at the foot of the staircase. It is an example of the work of Mr. Gilbert Bayes, well known to visitors to the Royal Academy, and it represents a sitting monkey with a particularly cheerful expression.

The New Cottage, a simple and charming little English home.

Another interesting feature I noticed when I had the pleasure of visiting this charming cottage was the fireplace in the living-room. The surround was composed of egg-shell glazed, white tiles inset with narrow vertical bars of black tiles. The effect appeared to me to be very pleasing, and the choice of black and white was a wise one because the fireplace would tone with any colour scheme. It is always well to remember that tiles of pronounced tints limit the selection of colours in the furnishing scheme to those which will harmonize or contrast pleasantly. I am sure that many women who have well-developed colour sense must at times have regretted that their rooms contain brightly

coloured fireplaces. If tiles are used, black and white or neutral tints are best, as they will harmonize with any scheme.

In the design of this cottage very little space has been wasted, and, consequently, the cost was comparatively low. I am informed that the builder's estimate was £1,400, and when it is remembered that the home contains a large living-room, dining-room, four bedrooms and separate scullery, and that the exterior has uncommon charm, this must be regarded as very reasonable.

I think a cottage such as this, unostentatious, yet having an appearance of simple dignity, would look well on almost any site, in a town, in the country, or by the sea. The formal style contrasts very sharply with that of the thatched cottages I have shown, and it proves, I think, that both may be charming in their own ways. Compare this little Georgian home with some modern villas which are overburdened with meaningless ornamentation, and you will realize that the architect and owner have shown good taste by selecting a design which has the charm of simplicity.

Within the last few years there has been a revival of a style which is usually described as Tudor. I think this is due to the fact that since the passing of the Victorian era the Englishwoman's taste for furniture has undergone a complete change. Instead of admiring massive sideboards and bureaux of mahogany with glass-like polish, she has developed a love of antiques, or, if these are unattainable, of modern reproductions of the furniture of former times. This reversion of taste has been so marked that I have been told by a manufacturer of furniture that the sale of reproductions now constitutes 75 per cent of his entire business. Among the wealthier classes, the hunting of genuine antiques has become one of the most absorbing interests of life, and, as modern woman demands old furniture, or furniture which looks old, it is natural that she should also desire houses of the styles of former ages. Hence we have to-day many designers of half-timbered houses which are usually described as Tudor, though I could not say why they should be so named, as half-timbering was not peculiar to the Tudor period, nor was it universal in that era, as many of the best examples of

Tudor architecture are of brick, as you must know if you have seen Hampton Court Palace.

The popular demand for half-timbered houses has resulted in the production of many extraordinarily ugly villas, the builders of which, in order to pander to the fashion, have nailed to the walls battens of deal which are supposed to represent the fine oak timbers used in former times. To the trained eye, these battens are often placed in positions in which they could serve no useful purpose even if they were

Chantry, a pleasant example of the half-timbered style, built correctly with oak which is used in the same manner as it was in former times.

what they pretend to be. It is obvious that they are shams. Frequently I have seen rows of suburban villas, each with gables adorned with these useless stained deal battens, and always they are described as 'charming Tudor residences.' This vulgarization of a beautiful style is to be regretted, as it may cause another revulsion of taste.

However, among much bad work, there is some of outstanding merit, as I hope to prove. I have seen a great many cottages and small houses of the half-timbered style, built within the last few years with genuine oak, new or old,

used in the same manner as it was in former times. It may not have occurred to you that a half-timbered building is really closely akin to the great steel-frame structures of to-day. In both cases an extremely strong framework is constructed, and this framework will stand alone before any brickwork is added. The modern engineer uses bolts to hold together the steel skeleton; the old-time builders of half-timbered houses mortised and pegged the timbers which composed the framework, and they carried out their tasks so scientifically and so honestly that their houses have endured the storms of centuries, and may still endure when many of our modern steel-frame buildings have crumbled and rusted away.

A modern cottage built in the manner of the old craftsmen may be a very charming little residence. It must necessarily cost more than an ordinary brick building, perhaps 25 per cent more; but it is, I think, well worth the additional expense.

A cottage of this type is shown in two of the photographs which illustrate this chapter. It is known as 'Chantry', and it was designed by Mr. L. J. Williams, of Oxted, who for many years has been a specialist in work of this character. He has followed the footsteps of his father, the late Mr. John I. Williams, who, during the greater part of his life was engaged upon the work of making restorations and additions to many famous and beautiful English homes. Father and son restored Compton Wynattes, in Warwickshire, Ockwells Manor, at Maidenhead, and Old Surrey Hall, near East Grinstead, all fine examples of the craft of the builders of former days. Among their clients were Lord Londonderry, Lord Derby, and the Hon. Gerald Montagu, and for all they carried out their work with such skill that wherever they made restorations or additions to buildings it was difficult to distinguish their new work from that of the old-time masters of the craft. They restored churches, not in the manner of the uninspired builders who desecrate everything they touch, but as artists who revere ancient workmanship. Their efforts were appreciated, and then, having gained so much intimate knowledge of old methods, they decided, not merely to restore, but to build replicas of the beautiful buildings which they loved.

At Worthing they built an Elizabethan building, known as Normandy, which is a copy of the famous Stragglethorp Old Hall, in Lincolnshire, and this the late Mr. J. I. Williams intended to make his home. It was so much admired, however, that he was induced to part with it, and then he built another house near by which he named Becket Place after the well-known Thomas à Becket cottages at Tarring, a village which adjoins Worthing. Again the result was so much admired that father and son built more houses of the same

Chantry as seen from the road. The timbers have been so treated that they have the silvery sheen of oak which has been exposed for centuries.

style. In a later chapter I shall have more to write about the work of Mr. L. J. Williams, who has built extensively at Oxted, where there is a new town of buildings which so closely resemble the old that motorists who pass through, and admire them, would find it hard to say which have been built during the last few years and which have been standing for many centuries.

'Chantry,' which is shown in this chapter because it may be placed in the cottage class, is a delightful example of the half-timbered style. It has the appearance of an old building, chiefly due I think, to the fact that the oak has not been

darkened, but has been treated with lime which gives to the timber the beautiful silvery sheen which may be seen on oak which has been exposed to the weather for centuries. Many builders make the mistake of thinking that ancient timbers become almost black with age, and so, when they build houses of this type, they stain the wood and succeed only in producing an unnatural effect. It is true that oak becomes very dark when it is sheltered, as we may see when we visit any of the older cathedrals; but, when it is exposed for many years to rain and sunshine, its colour is grey. The treatment with lime produces the silvery grey to which is due much of the charm of really old buildings.

The planning of the cottage is on modern lines; in fact the designer has embodied most of the features which the housewife of the present day admires. The living-room is the largest apartment; it measures 19 feet × 14 feet and its apparent width is increased by a deep ingle-nook. The dining-room is considerably smaller, measuring only 13 feet × 12 feet. A cloak-room lavatory adjoins the hall; the kitchen and scullery are well arranged, and the larder correctly placed on the northern side; the coal cellar is within the walls of the house, but the coalman need not enter when he delivers fuel. A garage is an integral part of the building, an arrangement favoured by many people, as a radiator may be placed in the motor house and linked with the hot-water system, and thus a suitable temperature may be maintained without trouble and with no appreciable addition to the cost of centrally heating the main building.

On the upper floor there are four bedrooms, the largest of which has the same measurements as the living-room, so, although I place this charming little home in the cottage class, it would provide comfortable accommodation for the average family of the present time. There are exceptionally large box cupboards, a well-appointed bath-room, and a heated linen cupboard.

The roof is of a rich brown colour, and is composed partly of old and partly of new tiles, carefully matched. Many of the old ones have lichen growing upon them, and the whole effect appears quite natural, for you may have noticed that lichen rarely grows evenly over a roof, but appears in

patches which are pleasing because they break up the hard lines.

In the walls only a small amount of brickwork is visible, and where it is exposed it has been laid with admirable taste. The bricks are not of uniform colour ; some are red, some brown, and others almost black. Here and there pieces of stone have been built into the wall, not to make a formal pattern, but to break the hard lines which most builders love, but which all artists hate.

The cottage is partly screened from the roadway by a fine

Hardwicke, a new cottage of Tudor style at Hove.

copper beech, and its appearance is so charming that I think it would win the heart of any home lover. When I first saw it I supposed that it had been standing for many years, for it had none of the crude colouring which we associate with new buildings, but I found that it had been completed barely twelve months before the time of my visit.

Another cottage by the same designer was built recently at Hove, and has been named ' Hardwicke '. This little home is just as charming as ' Chantry ', but there are many different features. The gable with exposed timbers is enriched by carving, and the upper part of the building is covered with hung tiles of a rich red colour. In this case the garage has been placed close to the roadway, but the designer has

A closer view of Hardwicke, showing the carvings with which the gable is enriched.

managed to make it add something to the picturesqueness of the main building.

I might show you hundreds of other cottages which have been built within the last year or two, and my chief difficulty has been to make selection from the many charming ones I have seen. I have also found that it is not an easy matter to draw a dividing line between a cottage and a house; if there is a distinction, it seems to be that of style rather than size. What I hope I have proved to you is that, when you have decided to build the home of your dreams, you will find that there are to-day many designers and builders whose work need not be regarded as inferior to that of men who lived in any previous period, and that there are many pleasing styles from which you may make your choice. Because you see to-day so many cottages and bungalows which are frankly ugly, you must not jump to the conclusion that all new work is poor. If you have formed that opinion, it is possible that it may yet be modified.

CHAPTER X

COMBINING OLD-WORLD CHARM WITH MODERN COMFORTS

I NOW come to a very fascinating branch of my subject. We have seen how new houses are built, and have glanced at some typical styles introduced, or re-introduced, by present-day designers of small English homes. Now I propose to devote a chapter to homes which are not new, but have been adapted to modern requirements by additions and restorations carried out in such manner that the old-world charm of the buildings has not been destroyed.

I am sure you must have seen often, when you have been motoring about the country, cottages and farm-houses which, so far as appearances are concerned, would make charming homes. You know, however, that these old buildings are usually inconvenient, that they rarely contain bath-rooms, and that many of them have been so neglected that they are falling into ruin ; so, although you may have admired their picturesque qualities, you may not have considered seriously the possibility of making one of these ancient buildings your country seat.

I will show you that many people who appreciate the charm of old English homes have not been deterred by the thought that such buildings are ill adapted to modern needs, but have set to work in very practical manner to have partially ruined houses repaired, and to have them equipped with modern bath-rooms and kitchens, heating systems, and, possibly, electric-lighting plants. They have carried out their tasks so skilfully that the old-world charm has not been destroyed, but may have been enhanced, and they have been rewarded for their work by finding themselves in possession of comfortable homes which arouse the enthusiastic admiration of all their friends.

The lych-gate of The Needles, at Horsham, an ancient farm house which, after having fallen into a state of dilapidation, was restored and is now a charming old-world home with modern comforts.

My first example is a cottage named ' The Needles '. It stands about a mile south of Horsham, a little distance from the main road, from which it may be glimpsed through a lych-gate with a roof of stone. I am sure that thousands of the motorists who pass along this road must have admired this delightful little home, but few know its history. Until a few years ago it was a farm-house, and, owing to its great age, was in such a state of dilapidation that few people would have supposed it possible to convert it into the lovely homestead which they see to-day. It stood forlorn, on neglected land, part of which was marshy ; according to local tradition, it was haunted ; and its timbers, all awry, made it look as if it might tumble down any day. The owner had it repaired to some extent, but its new life really began when it was seen by a lady who for two years had been searching for an old English home, which she intended to furnish with beautiful and valuable antiques. She, like thousands of other motorists who had passed along this road before her, saw the almost ruined building, but she alone realized its possibilities. She inspected it carefully, the purchase was made, and then she set to work.

The Needles, seen across the ornamental pond where was formerly a marshy portion of the land.

I will refer you to some of the photographs in order that you may understand what was accomplished. The fireplace which you see is new; the little room with the grandfather clock was formerly a coal cellar; and a quaint little smoking room, which looks like the miniature bar parlour of a very old inn, was a larder. Some of the fine oak timbers had been concealed by plaster, which was removed; the windows were filled with new lattice panes, and the bedrooms were repaired and furnished, one with a four-poster which is a

One of the fireplaces of The Needles, which has been furnished throughout with genuine antiques.

fine example of the type. Wherever repairs were necessary they were made with genuinely old materials, so it is now difficult to distinguish between the old work and the new.

The marshy portion of the land was drained, and the ornamental pond, spanned by a rustic bridge, marks the once miry spot. The dovecote, which is a picturesque feature of the garden, was set up, and the lych-gate, with a roof of Horsham stone to match that of the old cottage, was built.

An electric-lighting plant was installed, and a long search was made for suitable fittings. Some of these were found in Florence; they are reproductions of thirteenth-century

ironwork, of beautiful design coeval with that of the cottage which is supposed to date from twelve hundred and something. Modern electric candles, with well-chosen shades, do not look out of place in the old candlesticks and sconces.

Mrs. Graham, who is the wife of Mr. John Cecil Graham, well known in the film-making world, told me, as we sat in one of her charming rooms, that 'The Needles', which she has restored and made beautiful, has been so much admired that people have come all the way from America to see it, and that one wealthy American wished to purchase it so that it might be transported piecemeal across the Atlantic and re-erected in the United States. As you may suppose, she could not be induced to part with her little home.

The local tradition that it is haunted only makes it more romantic. Mrs. Graham has not seen the ghost, to her regret, I think. The departed spirit is supposed to be that of a priest who, in the times of religious strife, found refuge in a hiding-place in 'The Needles.' It is alleged also that there was once an underground passage connecting the cottage with a near-by church. Apparently there are still superstitious people who believe the local stories, for Mrs. Graham told me that a maid of Horsham, whom she wished to engage, flatly refused to live in the old cottage.

Another interesting example of the pleasing results which can be produced by restoring and improving old buildings is Saucelands Farm, a fine old house which stands away from main roads in a beautiful district of Sussex close to the villages of Coolham and Warminghurst. Centuries passed over this old farm-house, and neglect had the inevitable effect. Slowly it was crumbling into ruin.

Then there arrived upon the scene a lady who loves old English homes. The ancient brick walls and moss-grown tiles of the roof found favour in her eyes, and in the bare rooms she saw possibilities of making the home she desired. She purchased the ruin and set artists and craftsmen to work. Some beautiful old fireplaces were revealed, when accumulated rubbish had been cleared away, and these were restored. Some ceilings had been covered with lath and plaster which had to be torn away in order that the fine oak beams might be disclosed. A new and handsome staircase of oak was

This tiny room in The Needles was formerly a coal cellar.

The hall of Saucelands Farm, at Coolham, Sussex. This is another example of an ancient house which was saved from ruin by skilful restoration and made as convenient as a modern home.

built ; windows were re-glazed with old-fashioned lattice panes, and the whole building was repaired skilfully. An electric generating plant was installed, the kitchen was equipped in the modern manner, and a place was found for an excellent bath-room with the latest fittings.

Then the owner, Mrs. Kenna, sought antique furniture, dower chests, tallboys, refectory tables, and chairs that were made three hundred years ago, and so changed the forgotten and ruined farm-house into a home of real beauty.

Having accomplished all this, Mrs. Kenna turned her attention to the neglected land. Close to the house was a farm-yard with accumulated filth ; this was converted into a sunken garden with a lily pond and walls of rough stones built, not with mortar, but with earth as the binding material, so that rock plants would flourish and make these new garden walls look as old as the house itself. Crazy paving was laid, and between the roughly broken flags mossy growths were rooted. A dovecote and a picturesque well-head added to the old-world charm, and in an almost unbelievably short space of time the farm-yard and some acres of surrounding

Saucelands Farm as it appears to-day. The sunken garden with dry walls and lily pond was formerly a farm-yard.

land became a garden of smooth lawns and flaming flower beds.

Local traditions connect Saucelands Farm with the famous Quaker, William Penn, who is known to have held an estate in this district. Undoubtedly, Penn owned land and resided at Warminghurst (then spelt Worminghurst), as you may learn by reading the story of his life in the *Encyclopædia Britannica*. According to the *Dictionary of National Biography*, he moved to Warminghurst in 1677, in the year following the purchase of the estate, which a *History of Sussex* mentions as having been made in 1676. It appears that the Quaker, who was afterwards to become known as the founder of Pennsylvania, sold the land in 1702. According to local tradition, he addressed many meetings in the low-ceilinged apartment which is now used as the dining-room of Saucelands Farm.

The *History of Sussex* relates many curious facts about Warminghurst. For instance, it is on record that six men, sixteen oxen and two wagons were employed for eight days on the transport of eight oak trees from Warminghurst to Kingston, a journey which even a slow motor truck would make in about a couple of hours to-day.

One of the charming old-world bedrooms of Saucelands Farm.

My most pleasing discovery in this same History was a ghost story as romantic as that which pertains to 'The Needles'. It appears that the Warminghurst estate was at one time owned by John Butler, who was a Member of Parliament for Sussex, and spent much of his time in London. On a certain night, his ghost appeared to Miss Francis Browne, his sister-in-law, and also to his Steward. Later, when the news had travelled slowly from London, it was discovered that his ghostly appearance at his country home occurred at the moment of his death. Although there may be no direct connection between the story and the house known as Saucelands Farm, it gives a touch of romance to the beautiful district in which the old building has stood for centuries, and I think that even the least imaginative people must feel that the ancient homes of England owe much of their charm to the traditions associated with them and with the surrounding lands.

In this same class of old buildings which have been restored in recent times, and given a new lease of life, I must place 'Lavender Cottage', which for time immemorial has been standing on about two acres of land close to the Saxon castle of Bramber, in the old-world village a few miles from Brighton. Few visitors to that great seaside town fail to pay their respects to Bramber, for, though but little is left of the castle, it has a romantic history.

The cottage, which possessed only a small parlour, kitchen, and two bedrooms, was purchased a few years ago by an admirer of old buildings. The monetary value at the time was very low, as the miniature home appeared to be falling to pieces, but the purchaser realized that a few additions and repairs would convert it into an exceptionally charming little residence. Its romantic situation beneath the grey walls of the old castle was an additional attraction. When the necessary repairs had been effected, a new kitchen was built, and the old oak-beamed kitchen, which contained an antiquated cooking range, was converted into a dining-room. The range was removed and replaced by an old-fashioned basket grate. Then the cottage parlour was restored to its original condition and became a cosy little living-room. As an additional bedroom, making three in all, was required, an out-house was

repaired and furnished. This half-timbered out-house, with its panels of herring-boned brickwork, is now one of the most picturesque features of this quaint little home. A modern bath-room was added, the cottage was wired for electric lighting, a gas cooker and some gas heating stoves were installed, and the neglected land was converted into a garden with long walks of crazy pavement, and pergolas which in summer time become tunnels of crimson ramblers.

The improvements have been made by different owners, for the cottage has changed hands several times, each time at an enhanced price, a fact which indicates that the restoration of picturesque buildings might be a very profitable occupation for enterprising folk who realize that, in these motoring days, there is an urgent demand for week-end homes which have old-world charm. The present owners, Mr. and Mrs. M. L. Lyon, rightly regard Lavender Cottage as a treasure, and have shown good taste by furnishing it in unpretentious manner. When I made my visit, the only link with the modern world was a Rolls-Royce car which was housed in an ivy-clad garage behind doors of ancient oak.

To-day, when one walks in the quiet gardens of Lavender Cottage, beneath the castle walls which were old long before William the Conqueror began his good work in England, it is not at all difficult to believe legends that have been told about this old village. One relates to a jealous Lord of Bramber (once known as Brymmburh, the Saxon name for a fortified place). It appears that this noble lord married a Sussex maid whose parents insisted upon the match, though they knew she had a less eligible lover.

The former lover aroused the jealousy of the Lord of Bramber, and a trap was laid. Adjoining the castle, we may be permitted to suppose in the garden which now surrounds Lavender Cottage, there was a summer-house, or ' pleasure house ' as it is described, and the jealous husband suspected that his wife met her lover in this place of tryst. To test his suspicions, the Lord of Bramber had a tunnel dug between the castle and the summer-house, and devised a trap-door through which the unfortunate young man tumbled when he went to the meeting-place to await the arrival of the lady in the case. It is said that the vengeance was terrible, for

Lavender Cottage, at Bramber, a picturesque little home of great age. Improvements and additions have made it comfortable and convenient without destroying its charm.

the captor, who evidently believed that scandal should be avoided by dealing with unpleasant incidents *in camera*, fettered the living man in a tomb which was built around him slowly. One night a single course of bricks would be laid, on the next night another course, and so, inches by inches, the doomed man saw his tomb growing, until at last he was completely walled in and left to starve to death.

That most unpleasant monarch, King John, appears to have suspected another Lord of Bramber of treason, and is supposed to have sent to the castle one of his favourite assassins who had assisted at the murder of Prince Arthur. This ambassador demanded that the children of the untrusted father should be surrendered as hostages to ensure his fidelity to the realm. Apparently the Lord of Bramber did not regard King John as an ideal guardian of the young, so he endeavoured to escape with his family to Ireland, but was captured and condemned with his wife and children to imprisonment, from which they were only released by death.

Some historians may find flaws in these legends, but we may believe that the castle has a gruesome history. To-day when one sits in the rose-filled gardens of Lavender Cottage, in the shadow of the old grey walls, the present peacefulness and beauty of the scene contrast vividly with the dark traditions.

There is sardonic humour in another story of Bramber. In the days before the Reform Bill, it was a pocket borough, and at one time was represented by the philanthropist William Wilberforce, the famous leader in the long struggle which brought about the abolition of slavery. As there were no women voters to be conciliated in those days, and as the men in these ' pocket ' or ' rotten ' boroughs appear to have been coerced or bribed into voting, or refraining to claim the right to vote, many Members of Parliament did not trouble about their constituencies, and, in some cases, had never seen the places which they represented. William Wilberforce is said to have been one of these, for, once when he was journeying through these parts he asked the Post Boy the name of a village they had just passed. ' Bramber,' answered the Post Boy, and Wilberforce then made the famous remark :

The entrance to Ye Old Barn, an ancient granary which has been converted into a private residence. The door of carved oak is believed to have been designed long ago for a church.

'Why, I believe that must be the place for which I am Member.'

In this village of many memories there are numerous cottages which must have been old when the Spanish Armada approached our shores, and when, from the nearby harbour, there sailed ships built of Sussex oak, and armed with cannon of Sussex iron cast to repel the invaders of our seas. In some of the cottages there are oak timbers which appear to have been salved from ships which were wrecked on this coast. Many of these little homes which recall memories of other days have been purchased within the last few years by people, most of them motorists, who like to own places of refuge from the modern world.

Sometimes I have seen ancient farm buildings converted into cottages with surprisingly satisfactory results. In former times, granaries and other buildings on farms near the coast were built of flint and enduring oak. They had roofs of thatch, Horsham stone, or tiles, and were so stoutly constructed that they may be standing when many of our new buildings have crumbled. These barns may be very picturesque, and, when the work of converting them into country residences is planned by an architect who understands this class of work, they may make charming homes. I mention, as an example, a cottage named 'Ye Old Barn'. The original thatch was replaced by tiles, and an entirely new porch was built to replace the barn doors. The front door with nicely carved panels, shown in the photograph, is believed at one time to have given entrance to a church. The rooms are large, for you must remember that these old barns are usually much bigger than the houses in which the farmers lived. Tastefully decorated, and furnished with some beautiful antiques, 'Ye Old Barn' is now a country home which would please most of us.

I have seen many of these converted barns, and I think, when it is realized more generally that they may make quite charming homes, a great many more of them will be transformed. One remarkable example which I have seen is named 'Old Tithe Barn'. It is much larger than the average house of to-day, for, if I remember rightly, it contains over a dozen bedrooms, a Great Hall, which is very lofty, dining-

The porch of Ye Old Barn, an addition to the original farm building which has become a pleasant country home.

room, billiard-room, large kitchen and bath-rooms. The walls are of flint, and the roof is partly of rich brown tiles, and partly of heather thatch, so the general effect is extremely pleasing. This conversion was planned by Mr. Blunden Shadbolt, L.R.I.B.A., who has done much work of this class in addition to the designing of new houses of old-world style about which I will write later.

I may give you the hint that the transformation of an ancient farm building into a large country house with all modern conveniences may cost very much less than the erection of an entirely new building which will provide the same amount of accommodation. In some cases, for the expenditure of about £1,500 it may be possible to obtain a house which could not be built to-day for less than £4,000. In some parts of the country big barns, well built of brick, flint or stone, and containing oak in almost perfect state of preservation, may be bought for very small sums, as, owing to the present condition of agriculture in this country, many of them are no longer required by the farmers to whom they belong.

I can tell you another method of obtaining a picturesque home at a reasonable price. This is the comparatively simple process of converting two semi-detached cottages into one house. I have seen some truly charming country residences, which, until a year or two ago, were in poor condition, and unoccupied. They have been purchased practically at the price of the land upon which they stand, as the vendors may not have thought them worth the cost of repair, considering that, as cottages, they could only be let at very low rents to agricultural workers, who would, of course, prefer new cottages of the County Council type, more convenient, but without any pretence to beauty.

The purchasers of the old buildings have employed competent architects to plan the alterations, and in some cases the results have been so satisfactory that, if the owners wished to sell to-day, they could obtain prices many times greater than the sums paid for the cottages and for the work of conversion. There can be no doubt that there is to-day an urgent demand for picturesque homes, and, consequently, old buildings which have been repaired and modernized may

be safer investments than the new. Old houses which have charm increase in value as the years pass, like antique furniture, whereas the value of new houses may fall when the supply has satisfied the demand. It has surprised me sometimes to find that so few otherwise enterprising people have recognized this fact. I know one or two who have made handsome profits, which have been well deserved, by purchasing old-fashioned cottages, making such alterations as I have described, and then selling to well-to-do motorists who require country homes. These people have made money because they have realized that the beauty of an old building may be a commercial asset, and that its value may be further enhanced if it be found to have romantic or historic associations.

If you are attracted by the suggestions I have made, I recommend you to leave the main roads when you are motoring and to search the by-roads and lanes. An architect friend of mine has a wonderful method which sounds humorous, but is really quite practical. He starts up his car, drives along main roads until he is in the country, and then takes every third turning to the right. I have accompanied him when he has been making some of these explorations, and the results have been astonishing. We have taken a third turning to the right and have found ourselves on a well-kept but little-used road. The next third turning may have been a lane only used by farm carts, and the next a mere track leading to some forgotten village, and, eventually, to a good road again. You might suppose that, by taking every third turning to the right, you must in time reach your starting-point, but this will never happen. Usually, I have found that within a couple of hours we have lost ourselves completely, and not until we have wished to return homeward have we tried to unravel the tangled skein of our travels with the assistance of a map. If you wish to find a new motoring thrill, try the third turning to the right method of touring; I can assure you that you will increase your knowledge of rural England, and, if you are searching for a country home, you may find a treasure.

Another architect friend has demonstrated in a practical manner the art of converting old buildings into charming residences with modern comforts. At Shamley Green, in

Surrey, a delightful village a few miles from Guildford, he found an unoccupied house and some out-buildings on land known as Tanyard Farm. He invited me to see the place, and I must say that, at the time of my visit, it did not appear to offer great possibilities. Parts of the house were composed of oak framework filled in with wattle and clay, usually described as 'wattle and daub'. The front appeared to have been built in Queen Anne's time, and was of good brickwork, partly concealed by dense masses of ivy, which in the course of time had forced its way into some of the rooms.

The interior was not inviting at that time, for the building had been divided into two cottage homes, and the bare rooms had rough, discoloured walls, and ugly and primitive cooking stoves, such as were used formerly in cottages in which the kitchens were the chief living-rooms. Most of the ceiling beams of good oak had been concealed by lath and plaster, and in some places the plaster had fallen. There was no bath-room.

Very few people would have thought it possible to make a pleasant residence out of this bare shell, but the architect, Mr. Herbert Collis, L.R.I.B.A., was able to see those ugly rooms, not as they were, but as they would be when transformed.

He told me about some of the alterations he intended to make, and I was so much interested that I took some photographs of the house with the intention of taking more when the work was completed, as I thought the comparison would demonstrate in striking manner the art of making new homes from old.

About eighteen months later, I visited the house again. I had expected a good deal, but I must say that I was surprised. Every unpleasing feature of the old building had vanished and been replaced by something charming both with regard to form and colour. The rooms, very tastefully furnished, were almost unrecognizable, and it was only by standing in positions from which the original photographs were taken that I could realize that these rooms were the same as those I had pictured before the transformation.

One of the rooms of Tanyard Farm before conversion.

The same room as it appeared when the alterations and improvements had been made.

Some of the doors had been bricked up, and new doorways had been cut in other positions. The ugly cooking stoves had been removed and replaced by well-designed fireplaces. The ceilings were stripped of their lath and plaster to expose the fine oak beams, and the old wooden-framed windows had been superseded by steel-framed casements with leaded panes of diamond pattern. Equally striking improvements had been made to the exterior of the house, and part of the untended land had been converted into a very charming garden with stone terraces, lawns, flower beds, and a handsome pergola.

In one of the old farm buildings had been placed a modern electric-lighting installation, so now this ancient house, in addition to its modern bath-room, well-equipped kitchen, central heating system, and other improvements, has electric light in every room.

At the end of this volume will be found plans of the building before and after the transformation.

Before concluding this chapter, I think I should say something about the difficulty of estimating the cost of repairs and alterations. In the earlier part of this book I explained that when a new house is to be built it is possible to obtain a definite contract price, which need not be exceeded if the plans, specification, and agreement have been prepared skilfully. In the case of restoration work, there are greater difficulties, but they need not be regarded as unsuperable. If you find an old house or cottage which you can purchase cheaply, and which you think would make a pleasing home, I strongly recommend you not to proceed further until you have obtained professional advice. Ask an architect to inspect it with you, and give him time to make a thorough examination. Discuss with him the necessary alterations and additions, and then, just as carefully as he would draw up the specification of a new house, he will specify the work that must be done, the labour it will involve, and the quantities of materials required. Upon such a specification you may be able to obtain from a builder a definite contract price for the work ; but whether this will be exceeded or not will depend upon the care with which the survey has been made, because it may sometimes be found that more extensive

One of the kitchens of Tanyard Farm, and——

——the same room after the transformation.

repairs than those specified are found to be necessary as the work proceeds.

I would not lay it down as a definite rule that the restoration and modernization of an old house are less costly than the building of a new one, but I can say that I have known people who, by one of the methods I have described, have secured wonderful bargains, and have been offered for their homes sums far exceeding those which they have paid.

That old buildings have charm, I do not think many people will deny.

CHAPTER XI

ENGLISH HOUSES OF TO-DAY. STYLES TO SUIT ALL SITES

I WILL now show you some new houses of varied styles, simple and ornate. They are alike in only one quality, and that is something undefinable which makes them distinctive. It would be easy to show you a large number of typical English homes of to-day, but no useful purpose would be served, as you may see commonplace houses by the hundred thousand through whatever part of the country you may travel, and photographs of them appear on the advertisement pages of every newspaper. My task has been to select those which are not commonplace, but possess some features which give them individual characters. Whatever your personal taste may be, you will, I hope, find some style which will please you, and, though I do not suggest that you should demand a replica of any house, I think the photographs may help you to decide upon the manner in which your own shall be designed.

In a previous chapter I remarked that it is impossible to draw a dividing line between cottages and houses, as whatever distinction there may be seems to be that of style rather than size. Some cottages may have seven or eight bedrooms, and some houses only three or four, yet we seem, by instinct, to class them in their separate orders.

I will give as my first example of a distinctive modern home, one which is known as ' The Tile House '. As you see, the style is simple, but dignified. I wish I could show you the colouring, for that is its chief charm. The hung tiles, and those of the roof, are of a rich red-brown which contrasts very pleasantly with the grey stone-flagged pavement which, when I first saw it, was bordered by masses of blue blossoms. The house is not in the least pretentious ; it is just a simple,

medium-sized residence, but it has an air of refinement which is more striking because it is situated in a road in which are many houses, larger and far more costly, but not possessing the gracious dignity of this simple little English home.

On the summer day when I saw it in brilliant sunshine, I did not know the name of the owner, or that of the architect ; but, as I think I may have remarked before, I have always found that the owners of charming houses are charming people whose homes express their characters as surely as do the clothes they wear, so I sent in my card. I expected to find in ' The Tile House ' a lady of refined tastes, and I was right. Mrs. Baker, the chatelaine, is an artist, and her rooms are her pictures. Each has distinctive character. The broad general effect is always more important than the details which produce it. The house is full of lovely antiques, but these do not ' shout ' for attention. They fit into the general composition, and one sees the picture as a whole long before one begins to examine the beautiful workmanship of the details.

In ' The Tile House ' one sees the first picture when the front door is opened, for the architect has formed a vista of arches, so that one looks right through the centre of the house to the garden which is seen through large glazed doors arched to the same curve as the porch. The first glance gives an impression of wide spaces. There is a rich carpet, the prevailing colour of which is deep red. One side of the hall is bare of furniture, because any distracting details placed there would spoil the effect of the arches which suggest vaguely a cloister—a place of rest and retirement. I do not know if I am unduly sensitive to such impressions. I think the simple beauty of this entrance hall would affect any visitor in the same way. He would feel that he had stepped from a noisy world into the peacefulness of a home that is a sanctuary.

On the opposite side of the hall there are a few antique pieces of furniture. Some willow-pattern china and a stag's head complete the effect. Most owners of valuable antiques would have spoiled this hall by overcrowding it with their treasures, but in this case admirable restraint has been shown. There are open spaces and ample margins of white wall on which there is nothing to distract the eyes. A plain back-

The entrance to The Tile House, a modern English home. The flagged pathway, partly overgrown by rock plants, adds much to its charm.

ground is just as helpful to a fine piece of furniture as is the broad white mount to a water-colour drawing.

In the sitting-room the feature that first attracts attention is the fireplace. This is, I think, right, for every room, like every picture, needs a centre of interest, a point about which subordinate details are grouped. In our climate the hearth is the essential feature of a living-room, and I think, as did the home-makers of former times, that it should take first place in the scheme of decoration. This fireplace is of stone,

A portion of the hall of The Tile House. This hall extends the full width of the house.

and was made by craftsmen of Northampton. It forms a Tudor arch over the grate, which is backed by dull-red brickwork. The hearth is of black and white tiles, which produce a bold decorative effect and have the advantage of allowing free choice of a colour scheme.

In accordance with modern ideas, the dining-room is much smaller than the living-room. In medium-sized houses, such as this, I have found, as a general rule, that the designers have devoted as much space as possible to the living-rooms, and have regarded the dining-rooms as of secondary importance. Consequently, a modern dining-room should

not be overcrowded with furniture; it should contain practically nothing but essentials, such as a table, some form of sideboard, and the necessary number of chairs. If a dignified effect is to be produced, the items should be few in number, but each very good of its kind. In 'The Tile House' dining-room the chief feature is an exquisite antique sideboard-cabinet which would make an acquisitively minded connoisseur feel in sympathy with a burglar.

The chief bedroom is of the same size as the living-room,

The Tile House as seen from the road. The rich colouring of the hung tiles from which it derives its name is one of its most attractive qualities.

and has two very large windows facing east and west. It is a fine, spacious room sweetened by morning sunshine and the salt air from the sea which fawns on the pebbles only a few hundred yards from this delightful home in the South Coast town of Worthing.

The domestic arrangements are entirely modern, and therefore good. The kitchen is white tiled, and is one of the most perfectly equipped of all I have seen. A gas cooker is used, and the supply of hot water is maintained by a slow-combustion stove. Adjoining the kitchen is a maids' sitting room, so brightly and prettily furnished that the maids employed in this house are surely among the fortunate ones.

The architect who designed 'The Tile House' was the late Mr. J. Eustace Salisbury, A.R.I.B.A., and a few weeks later I found another example of his work on the high cliffs at Roedean, near the well-known public school for girls. On such sites as this, which may be ranked among the beauty spots of England, we are accustomed nowadays to seeing the landscape marred by the erection of ill-designed, pretentious houses, so it is not merely a relief, but a positive pleasure to find an exception to the general rule.

Little Grange at Roedean, near Brighton. It stands upon an ideal site and faces the sea.

The house to which I refer has been named 'Little Grange'. Though designed by the same architect, the style is entirely different from that of 'The Tile House'. It is based on the Early Tudor, the period when the Gothic influence was still strong. This is noticeable immediately one enters the hall, for it is panelled with oak, hand carved to the linen-fold pattern, the refined simplicity of which will, perhaps, never be equalled. The perpendicular lines give an impression of height to the walls, and the graceful fold softens those lines pleasantly. It might be supposed that, because it has beauty and dignity, this hall must be very large, but in fact

the dimensions are only those of the hall of an average modern house containing four or five bedrooms. The skill of the designer has been shown by his ability to make an entrance hall of moderate size impressive. We have all seen commonplace halls so crowded with unnecessary furniture that they lack dignity, and are made to look very small. This one is good, because it is well proportioned and simple, and has in it no furniture which is not actually required, and not a picture to break its pleasing lines. The panelling and the

The well designed entrance to Little Grange.

Tudor arched fireplace furnish it, and its charm would have been destroyed had anything been added.

When you glance at the plan at the end of this book, you will see that ' Little Grange ' is not a large house, but one of moderate dimensions suited to present-day needs, and not involving the employment of a number of domestic servants. The dining-room measures only 13 feet × 15 feet, but, as it contains nothing but essentials, each good of its kind, it has quiet dignity. Panelled walls, and a graceful Tudor arched fireplace, with an iron fireback of old design, make any other decorations unnecessary.

I feel that I must express admiration of the good taste

of the owners, Mr. and Mrs. M. H. Volk, who have avoided the, unfortunately, common mistake of crowding beautifully proportioned rooms with useless furniture and ornaments. I think many people do this because they have inherited furniture and cannot make up their minds to part with it. The result is that one may see half a dozen different styles in the same room, and it is quite possible that there is not one style in accord with that of the building. The person who buys furniture piece by piece after his house has been built is really the one who has the chance of making a beautiful home, especially if he remembers the golden rule: little, but good. I think many people would obtain far better results if, instead of spending a lot of money on furniture, they would spend part of it on fine panelling, fireplaces, and floors. I think I see a tendency in this direction, due, no doubt, to the fact that so many people now own houses, instead of renting them. There is not much fun in making another man's house beautiful, but true enjoyment in striving to make one's own as perfect as possible.

The windows of ' Little Grange ' are of leaded glass, some with diamond panes and some with square. Those of the living-room are particularly attractive, for some of the small panes are of the kind we used to call ' bulls' eyes ', and which I am sure you have seen often in very old houses. From the high vantage-point of the cliffs, the view of the sea through these windows is something to remember. The windows of the dining-room, living-room, and three of the five bedrooms all command sea views, and a feature of the design is that all these windows are large. The architect was, I think, to be congratulated upon this departure from precedent, for many designers think that, if a house is to be of the style of a former period, it must have the tiny windows to which our ancestors were restricted in times when glass was a costly luxury. In these healthier times, we like air and sunshine in our rooms, and I admire the manner in which the late Mr. Salisbury contrived to admit these essentials without spoiling the old-world style of the house.

' Little Grange ' was built with new materials, and, except for the treatment of the exterior oak, which has the silvery

sheen of weather-beaten timber, little has been done to give a false impression of age. It might be described as a home with the picturesque qualities of the Early Tudor period, but designed to meet modern requirements.

Mr. Salisbury designed many houses of similar style, and a few weeks before his death he lent me the plans and elevations which are reproduced in the latter part of this volume. One house of very striking design has been erected at Pinner Hill, Middlesex, on a site which commands an extensive view across the Thames valley. Pinner Hill stands 400 feet above sea level, and from its wooded heights may be seen the North Downs, about 40 miles away. I think many Londoners would be surprised to find that such views of open country are to be obtained from a point only 12 miles from the heart of their great city.

I may give you the hint that North Middlesex is a very good district in which to search for a site, as it is only within recent years that some of its great estates have changed hands and become available for building. There is still much open country, well wooded, and therefore beautiful, and I do not think the abominable custom of felling timber is quite so prevalent in that district as it is elsewhere. At Pinner Hill there is another notable house of Tudor style designed by Mr. L. J. Williams. A plan of this is shown. The house has been built in a spinney, which adds considerably to its charm.

South of London, in the happy hunting-ground of Surrey, innumerable new houses have been built since the war. I am sorry that I cannot say they all improve the landscape; in fact, many of the districts sufficiently near London to be regarded as suburban have been ruined. If you go a little farther afield, however, you will find some splendid work which has been done within the last few years. I have spent many summer days in the neighbourhood of Limpsfield. Here in the Weald between the North and South Downs there are some of the most beautiful sites for country homes that you could wish to find. It would be a pity indeed if this glorious stretch of country were spoiled by badly designed villas. Fortunately, this has not yet happened, and I do not think it will, because the great landowners realize that

The Gate House, Limpsfield, Surrey, viewed from the garden which extends from the southern side.

a beautiful landscape has commercial value, and that its beauty can only be preserved by strict supervision of building plans when sites for new houses are sold.

Many of the new houses near Limpsfield are of a very high standard. One which caught my attention when I was motoring in the district is named 'The Gate House', and, as it has so many uncommon features, I asked permission to take a number of photographs, some of which are reproduced. I learned that 'The Gate House' was designed by an architect who has won fame in his profession, Mr. Baillie Scott, F.R.I.B.A., and I think he may justly be proud of this example of his work. The house is much larger than others I have shown, and it stands upon a magnificent site commanding views of open country to the distant, blue range of the South Downs. On the southern side, from which these views may be obtained, there is a wide terrace paved with flagstones between which grow many rock plants. The expanse of stone is broken by formal flower beds, and at each end of the terrace there is a lily pond. If you examine the photographs, which convey more information than could words, you will see that on each side of the building there is

a loggia of massive brickwork. Extending from the loggia on one side there is a pergola which, when I saw it, was a tunnel of red ramblers. I took two photographs through the arches in the hope of conveying to you an impression of the charm of these delightful features of this English home. Without the help of colour, I fear it is impossible to make you realize the beauty of the vistas which are framed by the arches. Surely, in all England it would be difficult to find a more pleasant spot in which to spend a summer afternoon than this shady loggia from which, looking southward, one may see, across a garden aflame with colour, the woods and broad green spaces of the Weald undulating to the far horizon.

In an early part of this book, I said that when you have found an architect to design your house you should not ask him to prepare even a rough design until you have shown him the site upon which the building is to stand. To prove the point I wished to make, I could not wish for a better example than ' The Gate House ', for here you see what a man of genius can do when he takes advantage of natural beauty, and designs in such manner that whatever charm the site may possess will be enhanced. I feel sure that when

The flagged terrace of The Gate House, with lily ponds and ornamental flower-beds.

The pergola of The Gate House seen through one of the arches of the loggia.

A view of the terrace, garden, and open country beyond, as seen through another of the loggia arches.

this architect saw the wonderful view limited only by the distant Downs, he realized that the house must be so designed that every possible advantage should be taken of its situation. Hence the wide terrace, flanked on either side by an arched loggia, and the big bay windows of the principal rooms, all commanding one of the fairest scenes in southern England. You will now understand that the arches are not merely for effect. They are there, I think, because a beautiful scene suggested that there should be vantage-points from which it may be viewed.

The entrance to 'The Gate House' is on the northern side, and here the building has wings which form a small courtyard, in the centre of which there is a prim lawn with a good example of topiary work in the form of a peacock. On the roof a bell is a pleasing feature of the design.

The interior shows the good taste of both the architect and the owner, for the well-proportioned rooms have been furnished in an exceptionally pleasing manner with many fine antiques. The dining- and living-rooms are divided only by folding doors which, at the time of my visit, were open. The living room, a photograph of which is shown, is oak panelled.

Not very far from 'The Gate House', I found another good example of a modern country home, but of a style quite different. According to present-day standards, this would be regarded as a large house. Its chief charm is, I think, the simplicity of the design and its suitability to a very charming situation. The walls are pure white relieved by green shutters to all the windows at the front of the house. Viewed from the road, the building is seen against a background of tall trees, and other well-grown timber in the foreground partly screens it. The garden, when I saw it, was a riot of colour. A dark building, in that situation, might have looked gloomy, but the pearly-white walls of this one, gleaming in their setting of green, produce a delightful impression. To my mind this is another good example of a house exactly suited to its site, and I shall never grow tired of reminding you that a building which looks charming in one situation might be far less pleasing in another. A white house placed on high ground so that it is viewed against the sky, which is

The living room of The Gate House, which was designed by Mr. Baillie Scott, F.R.I.B A.

The entrance on the northern side seen across the courtyard.

not always blue, may often look cold and cheerless, but white walls gleaming through foliage usually produce a charming effect. If I were having a house built in a wood, I think I should choose white walls.

I have often wished that the fashion of fitting shutters to windows, at one time common in England, had not passed away, or almost passed away. Many and many a time, especially when I have been wandering in southern Europe, I have thought that the white houses in sunny lands owe their charm to the wooden shutters which are often brightly coloured, and frequently of graceful design. A white house of very simple outlines needs no other ornamentation.

An admirable feature of the home I have just mentioned is the porch, which has an outer door, rarely closed except at night, and two inner doors which are glazed, so that the hall, which is of handsome proportions, is well lighted. This house was designed by Mr. Basil Hughes, A.R.I.B.A.

While I was in this beautiful part of Surrey I paid a visit to Barrow Green Court, a fine mansion, portions of which were built in the reign of Henry VII, though the greater part that we see to-day dates from the time of Queen Elizabeth. Through the centuries, successive owners have made it a treasure house of pictures, fine furniture, sporting trophies, and objects of art from many parts of the world. Lovely antiques of English oak, cabinets and chairs by the great designers of their generations, porcelain from China, brass from India, exquisite cabinets from Japan, have been gathered into the spacious rooms, so that, as one's eyes wander from one beautiful object to another, one feels that it is not merely an English home, but the home of Empire-builders, founded by a race that has roved the world since the seafarers of Elizabeth's time pioneered their way into far places and brought back knowledge of arts till then unknown in the homeland.

It is not my intention to devote much space to the stately homes which have been standing for centuries, for my task is to show you the houses which have been built recently, but I am greatly tempted to devote a whole chapter to Barrow Green Court, which seems to have escaped the attention of most writers who describe the glories of former times.

A modern residence at Limpsfield. The plain white walls are relieved by green shutters, and in summer, when the house is seen amidst flower gardens and trees, the effect is extremely pleasing.

The southern side of the house has larger windows than the northern in order that advantage may be taken of the sunlight, and the views which they command. The design was by Mr. Basil Hughes, A.R.I.B.A.

I will only call your attention to the photograph which shows this home of a world-wandering race. It contains an overmantel which dates from 1615. The family arms, surmounted by the Royal Arms, carved in oak, give an air of stateliness to the whole room, and the idea of Empire and Dominion is conveyed the almost nude figures which support the mantel-shelf, for these figures appear to represent the strange peoples of distant lands. On one side of the fireplace is an Eastern cabinet, and everywhere are examples of the arts and crafts of many countries. To me, and, I think, to you, such a room as this is far more characteristic of all that is finest in the British race, than one in which everything belongs to one period and one country. I know it is the fashion to-day to think that every item in a room must be ' in style '. ' Period furnishing ' is the rage. Everything must be Tudor, Jacobean, Chippendale, Adam, or some well-known style, according to taste, and all things which do not belong to the chosen period must be excluded. I admit that I agree with popular opinion, so far as the furnishing of new houses is concerned, for I have seen terrible effects produced by the admixture of quite distinct styles. But, when we see an old English home, to which many generations of owners have made additions, it does not appear to be incongruous that it should contain examples of the arts and crafts pertaining to the different periods of history during which the house has been standing. A room in Barrow Green Court makes our thoughts travel through the centuries and across the world. It seems to tell us the story of the owners. It is a room in which one may think imperially. It is haunted by romance, and time has mellowed its colouring and seems to have brought all its elements into harmony.

I think that even a purist in the matter of ' period furnishing ' would admit that an English home should contain something from the East, from which we learned so many of our arts. Most of us realize that Chinese willow pattern is in its right place on a Queen Anne dresser of English oak, and that a bowl of Benares brasswork looks well on an antique dower chest. Our ancestors loved household treasures which had been brought across the seas which they or their sons had conquered, so why should we not keep up the tradition ?

I am indebted to Mr. C. Hoskins Master, the present owner, for permission to visit and photograph the house. He informs me that the property came to the Master family through marriage with a Hoskins who purchased Barrow Green Court before the end of the sixteenth century. The continuity of ownership has, I think, given it a charm which could not be possessed by a home which had changed hands frequently.

Many fine Old English mansions have in recent years been marred by the proximity of very ugly modern houses

Barrow Green Court, a fine Old English home, filled with treasures which have been brought from many parts of the world.

which have been built on land formerly belonging to the Manor; on the Barrow Green Estate, however, the influence of the old mansion seems to have had a good effect. A great many houses have been built there within the last few years, all of pleasing design. Many are of the half-timbered style, and a few are really charming reproductions of the homes of former times.

I will now ask you to leave Surrey for awhile and come to the ancient city of Chichester, where new houses of remarkable character have been built recently. One named 'The Tudor House' is a very striking example of a home

essentially modern, yet possessing picturesque features which recall a style of a former era. It has not been given a deceptive appearance of age by the use of old timber or other materials. It does not pretend to be anything but a new house, and it would not be mistaken for a slavish imitation of an old one. It is of a style which has been adapted boldly to present-day needs. The windows are not small, but of such area that the rooms are lighted as brightly as those of a house of purely utilitarian design. The kitchen and bathroom are of the approved style of to-day, and the arrangement of rooms and avoidance of long corridors show that regard has been given to the requirements of the modern housewife. Electricity, gas, and a central heating system do the work of lighting, cooking and heating. I mention these important matters because sometimes I have heard people say that what they desire chiefly is comfort, and they do not believe in sacrificing convenience to appearance. I think 'The Tudor House' would convince them that in this case nothing has been sacrificed.

The photographs make a lengthy description unnecessary, but I may say that the colouring is subdued and has none of the harshness of that of many modern buildings. The timber is Goodwood oak, adze finished, and of natural tone. No attempt has been made to darken it artificially, and in this respect, as in others, the designer has shown wisdom, I think. The timbers of the porch, and of the arch over the loggia, are exceptionally heavy, and give the impression that the house will endure.

The roofing tiles are deep red, and are new, but those hung in the gable are Cromwellian tiles and came from an old Sussex church which was re-roofed recently. All the valleys of the roof are 'swept', which means that they have pleasant curves instead of sharp angles. The walls are of the modern cavity type, but are composed of Tudor bricks, which are smaller than those in general use to-day. The chimneys are of exceptional interest, I think, as they have spiral stringings composed of projecting bricks, and in places a diamond pattern has been formed in the same manner. Chimneys are very prominent features of houses, and I am sure you must have thought often that it is a pity so little attention

is paid to them. In many cases they quite spoil an otherwise pleasing design. That these necessary items may be beautiful is proved by the wonderful Tudor chimneys of Hampton Court.

I know there are many people who think that the very refined brickwork of Tudor times could not be equalled by the British workman of to-day. In fact, it seems to be the fashion to compare our workers unfavourably with those of the past. I am convinced, however, that there are as good

The Tudor House, Chichester, a striking example of a modern adaptation of the style of a former period to present-day needs.

men in every trade as there ever were, and that these men love to have the chance of doing good work. The designer of 'The Tudor House' told me that the bricklayers found pleasure in showing their skill when they were building those chimneys, for the work was difficult, and, therefore, interesting. It is the easy task that is monotonous.

If the generality of present-day workmanship is of a low order, I think we should blame, not the workers, but the economic conditions. Master builders, working to contract, are forced to think of time sheets, and their chief concern is

to get their jobs done as quickly as possible; but, when a good man is given the opportunity of showing himself to be a skilled craftsman, usually he will throw himself heart and soul into the job, and when it is completed, his justifiable pride will cause him to bring his friends to see what he has done.

In this house there are other very remarkable examples of present-day brickwork, for the chimneypieces in the hall and principal rooms are of such uncommon design that their

Another view of the Tudor House. The roofing tiles are new, but those hung in the gable are Cromwellian tiles and came from an old Sussex church.

construction demanded skill of a very high order. In one fireplace the arch is formed of tiles, set edgewise, and a fanciful radial pattern has been formed in the same manner. The chimneypiece in the hall has a cross composed of tiles set among the Tudor bricks. The centre of the cross is an old window brick—one of those used for the construction of mullions. This brick was made in 1530, and it was chosen for the place of honour because it bears the imprint of the foot of a dog, who, four hundred years ago, stepped on it before it was baked.

The ironwork of the house, including the door fittings, is the work of a local blacksmith who followed old designs

and carried out the work in exactly the same manner as that of his ancestor craftsmen who toiled at their anvils four or five hundred years ago. The decorative spirals on the porch and elsewhere were made by this blacksmith, and it is rather surprising to learn that there are 6 feet of iron in each of these apparently small ornaments. The dining-room is panelled with oak, adze finished like the timbers, and the hall is panelled also.

'The Tudor House' was designed by Mr. H. Osborn for his own use, and he has made it a very charming home. He has planned many others of similar style. One of these stands within a few hundred yards of his house on the outskirts of Chichester. By permission of the owners, Dr. and Mrs. Templeton, I was able to obtain some photographs which show that it has many uncommon features.

The house is not large: it contains only three bedrooms, living-room, study, kitchen and hall. If you glance at the plan at the end of the volume, you will see that the only two rooms which are at all impressive on account of their size are the living-room, which measures 25 feet in length, and is made larger by a very deep bay window, and the chief bedroom, which is of the same length, and has a bay window jutting from one corner. This window is one of the attractive features. I may describe it as an eyrie, for it provides a lofty view-point commanding a beautiful outlook over wooded country. It is so placed that it catches the rays of the rising sun, and also traps the last red glow of evening. There is another large window on the south side of this bedroom, so it is exceptionally well lighted.

The study has a large bay window, the position of which is unusual, as the photograph and plan show. Most architects would have placed that window, not at the corner of the house, but at the front, so that it would have matched the other bay and have given the symmetrical effect which is so common that it is sometimes thought to be essential. Mr. Osborn, however, is a daring designer who refuses to be bound by any conventions, so he has set this window in such a position that it is a sun trap from early morning until late afternoon. This placing gives an unexpected quality to the design, and the result is not unpleasing.

Many years ago, when I was a boy, fascinated by the spectacular architecture of Venice, I remember making some very rough sketches of the elevation of the Ducal Palace as seen from the Grand Canal, because nothing fixes details so firmly in one's mind as sketching. The rough drawings may be worthless, as were mine, and they may be thrown away, or lost, but, because details had to be observed closely before they could be depicted, they are fixed in the memory for ever.

It was while I was making feeble attempts at art that I noticed that some of the windows were out of line, and of a design differing from that of the others, and I remember that the fact puzzled me. Some years later, when I was reading John Ruskin's *Stones of Venice*, I found the explanation, and I think a quotation may be justified. Ruskin tells us it became necessary that a new and magnificent chamber be added to the Ducal Palace, ' and then came the question how to place the windows, whether on a line with the two others or above them. The ceiling of the new room was to be adorned by the paintings of the best masters in Venice, and it became of great importance to raise the light near that gorgeous roof, as well as to keep the tone of the illumination in the Council Chamber serene ; and therefore to introduce light rather in simple masses than in many broken streams. A modern architect, terrified at the idea of violating external symmetry, would have sacrificed both the pictures and the peace of the Council. He would have placed the larger windows at the same level with the other two, and have introduced above them smaller windows, like those of the upper storey of the older building. . . . But the old Venetian thought of the honour of the paintings, and the comfort of the Senate, before his own reputation. He unhesitatingly raised the large windows to their proper position with reference to the interior of the chamber, and suffered the external appearance to take care of itself. And I believe the whole pile rather gains than loses in effect by the variation thus obtained in the spaces of wall above and below the windows.'

Thus wrote Ruskin about one of the architectural wonders of the world, the vast building which was, and will always be, the pride of all Venetians. You may think it strange

that I should dare to make a comparison of any kind between a small English home of to-day and a Palace to which art lovers travel from all parts of the world, but, where principles are concerned, they may apply equally to the small and the great. Symmetry ceases to be desirable if it involves the sacrifice of more important qualities, and it will often be found that unexpectedly pleasing effects are produced by the breaking of conventions.

To return to the little house I was describing, you will

Near the Tudor House stands this small English home by the same designer. The uncommon arrangement of the bay windows should be noted.

notice, if you look very closely at the photograph, that in the centre of the gable there are, between the timbers, panels of herring-boned brickwork. These panels are of a rich red colour, so they contrast pleasantly with the grey oak, the white walls, and the dark-brown roof. The splash of colour is just where an artist would wish it to be. It becomes the centre around which other features of the composition are grouped. You may think this a small matter, but it is one of the little touches which make all the difference.

The porch has a Sussex arch of heavy oak timbers, and it shelters a door of oak with strap hinges of old design. Facing the door is the staircase of massive oak, adze finished.

It may be unnecessary, if so, forgive me, but I will explain that an adze does not produce an even surface, as does a plane. It is a terrifying weapon, resembling vaguely a garden hoe, but with a very sharp edge. With it the wielder hacks thin flakes from the timber, the surface of which becomes smooth, but not quite level, as the tool marks form little waves. Adze-hewn timber is admired because its outlines are not so sharp as that which has been planed.

The walls of the hall are panelled, and the owners have shown their good taste by adding no furniture which would destroy its dignified simplicity. A simple chandelier, and a willow-pattern dish to supply a splash of colour, are the only decorative items to be seen. If you glance at the plan shown in Part Three, you will be surprised, I think, to find that this entrance hall is not much larger than that of the average villa which is usually crowded with entirely unnecessary furniture. But what a difference! One has dignity; the other is tawdry.

The fireplace in the living-room, like those in ' The Tudor House ', is a remarkable example of modern work carried out with Tudor bricks and tiles set edgewise to form the arch.

I told you that I intended to show houses which are uncommon, rather than those of ordinary design which you may see anywhere, and I think you will admit that this one may be placed in the former category. It proves that a modern house may be quite small, convenient, labour saving, sunny and airy—may, in short, have every quality we admire to-day, yet may combine with these qualities some of the graciousness of the buildings of former times.

The uncommon feature of another house I have to describe is a green roof of pantiles. As in some other cases, I wish that I could show the colouring, for I am sure you would admire it. The walls are white, and the shutters are of a darker green than the roof. The pantiles are highly glazed, and, as they form ripples, they glint in the sunshine like water disturbed by a gentle breeze. The effect is delightful, and I wish sincerely that this style of roof were more often adopted. Frequently, we see red pantiles, and sometimes the highly glazed black Staffordshire type, but green ones are rare. I

think all are pleasing. In Norfolk I have seen some really beautiful old houses with black roofs which do not look sombre, as might be supposed, because the glazed surface of the pantiles reflects light from a thousand different points.

The house of green and white stands in a very sunny situation, and I first saw it on one of the blazing days of August, when it looked most refreshingly cool. It had then been completed only a short time, and the cultivation of the garden was in the early stages; but next year I think this

The uncommon feature of this modern house is the roof of green pantiles, which are highly glazed.

modern English home will be even more attractive, for then it will be seen beyond a foreground of bright blossoms which will accentuate by contrast the cool green and white. I do not think it would look so well if it were in a situation in which the roof would be seen against a background of trees. To me it seems to be essentially a house designed for a site fully exposed to the glare of summer sunshine, and, as it occupies such a position, it is another example of a home perfectly adapted to its environment.

The planning of the interior shows that the architect has introduced some uncommon features. When one enters the front door, which is glazed, one steps into a lobby with two

other glazed doors to right and left. These inner doors give admittance to the hall, in the centre of which is the staircase, which, as you will see if you study the plan, rises, not from the lobby, as you might at first suppose, but from the opposite point, near the loggia. As the door of the loggia is glazed, the hall is well lighted, and the whole of the interior gave me the impression of brightness and cheerfulness.

The lounge hall and study are separated only by a folding screen, and, as this is usually open, they form one large room measuring 24 feet in length. They are lighted from five points, so sunlight is admitted throughout the day. The dining-room has three windows, so this, also, is well lit.

The garage is an integral part of the building, and may be reached from the house by a covered way, a convenience for owner-drivers in wet weather. At many modern homes I have noticed a similar arrangement, and you would be well advised to remember it when you are having your own house designed. Until recent times, most architects seem to have supposed that all motorists employ chauffeurs, and that garages must be tucked out of sight as far as possible from owners' houses. Perhaps they regarded garages as akin to stables, which, for obvious reasons, were not joined to residences. Traditions, like King Charles, may be an unconscionable time a-dying. Nowadays, I suppose, not fewer than 80 per cent of motorists drive their own cars, and, as a long walk in evening shoes is not a desirable beginning or ending of an expedition to a dinner or dance, they appreciate the advantage of being able to step from their houses to their closed cars without having to go out of doors.

There are four bedrooms, two of them fitted with wash-hand basins in the modern manner, and the whole house, which was designed by Mr. Raymond E. Hawkins, of Lancing, Sussex, is an excellent example of a newly built home with many features which distinguish it from the commonplace types with which we are, unfortunately, so familiar.

Most of the new houses described in this chapter are comparatively small residences such as are desired by the home makers of to-day. With the exception of 'The Gate House,' designed by Mr. Baillie Scott, and Barrow Green Court, which is in a different category, as it belongs to a

previous age, I have confined my attention purposely to such modern homes as are within the reach of people of moderate means who do not wish to keep up large establishments, but require compact and convenient residences which possess that indefinable quality of charm or character that places them in a class apart. But, before I turn to another branch of my subject, I feel I must mention two truly fine examples of modern English homes on a more dignified scale designed by that architect of recognized genius, Sir Edwin

Marshcourt, a magnificent example of the art of Sir Edwin Lutyens, R.A., F.R.I.B.A. The photograph is reproduced from *Lutyens Houses and Gardens* by permission of the publishers: 'Country Life', Ltd.

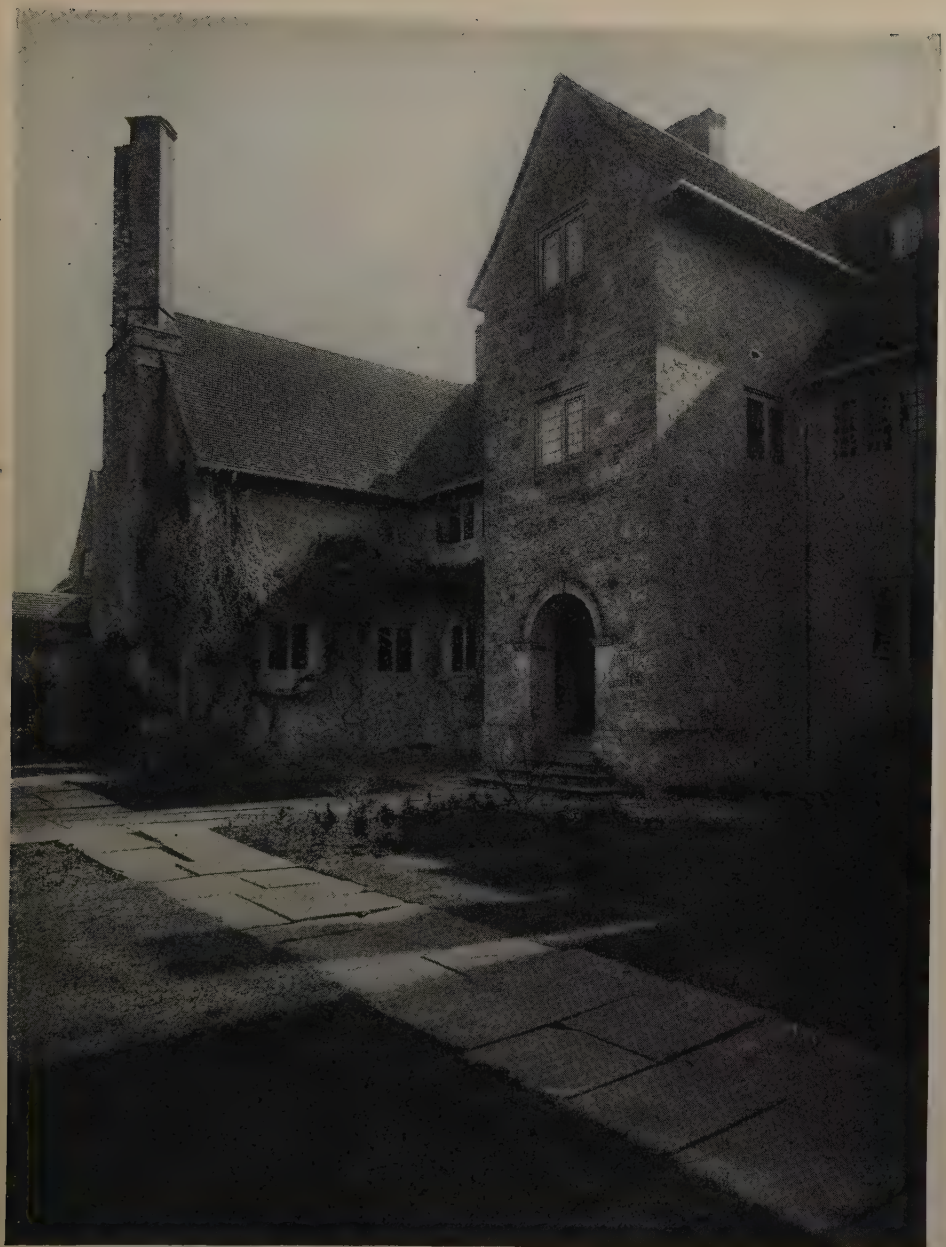
Lutyens, R.A., F.R.I.B.A. I have already expressed the belief that we have in our country to-day designers who may be ranked worthily among the great architects of the past and who are far superior to those of any period with regard to their ability to design homes which are not only beautiful, but comfortable and healthful. The economic conditions of our times are such that but few of our designers of homes can give rein to their powers, but, when we see the work of a man of genius unhampered by sordid considerations and, therefore, able to allow his fancy full play, we recognize that the belief I have expressed is founded upon fact.

From the large number of houses designed by Sir Edwin Lutyens I have found it very difficult to select examples. Many of them have been described admirably by Sir Lawrence Weaver in his volume 'Lutyens Houses and Gardens', published by 'Country Life', Limited, and it is from that book that I have selected 'Marshcourt', a photograph and plan of which I am allowed to reproduce by kindly permission of the publishers.

'Marshcourt', to quote Sir Lawrence Weaver, 'stands on the spur of a hill which overhangs the river Test, where it wanders past Stockbridge. It looks across the reedy water-meadows that fringe the river, dotted with large silvery willows. The site needed very careful handling lest the extent and presence of the house should overwhelm the situation. It demanded in a pre-eminent degree an architectural treatment of the garden which should soften the break between the house and the hillside. There are places so enriched by Nature with bastions of rock and fringes of natural growth that an elaborate scheme of terraces and balustrades, of retaining walls and paved walks, seems not only unnecessary, but impertinent. At Marshcourt, however, the garden setting which Sir Edwin devised was essential to success.'

The photograph conveys an impression of the effect to which Sir Lawrence refers, and the ground floor plan of the house is reproduced at the end of this book. It will be seen that, though designed in the Tudor manner, the planning is entirely modern. In the construction of the building effects were obtained by ingenious combinations of local materials which supplied sharp contrasts of colour. White chalk, black flint and red brick are grouped in daring manner with results which, perhaps, no other artist than Sir Edwin could have achieved.

I should like to show many pictures of this beautiful house and its terraced gardens, lily pools, pergola, and gracious furnishings, but I feel that a country house on this scale could not be described adequately unless a whole chapter were devoted to it. I mention it only to prove that, given the opportunity, there are architects in England to-day who can revive the glories of times long past.



The entrance front of Little Thakeham, another admirable country house designed by Sir Edwin Lutyens. The walls are of grey stone from a quarry near the site.

My other example of Sir Edwin's work is Little Thakeham, near Storrington, Sussex. The house stands at a considerable distance from the road and in summer time is screened from the public gaze by foliage, but, as I passed that way in early spring, I glimpsed its chimneys through the tracery of budding boughs, and these chimneys were sufficiently noteworthy to make me wish to see more of the house. With the assurance for which I have many times apologized, I invaded the private carriage drive, and the moment I obtained a clear view of the house I realized that it was a work of distinction.

The owner, Mr. W. H. Aggs, received me with the courtesy which appears to be characteristic of the possessors of beautiful homes. He conducted me through the magnificent rooms, and, during this and subsequent visits, allowed me to take a number of photographs, three of which are reproduced.

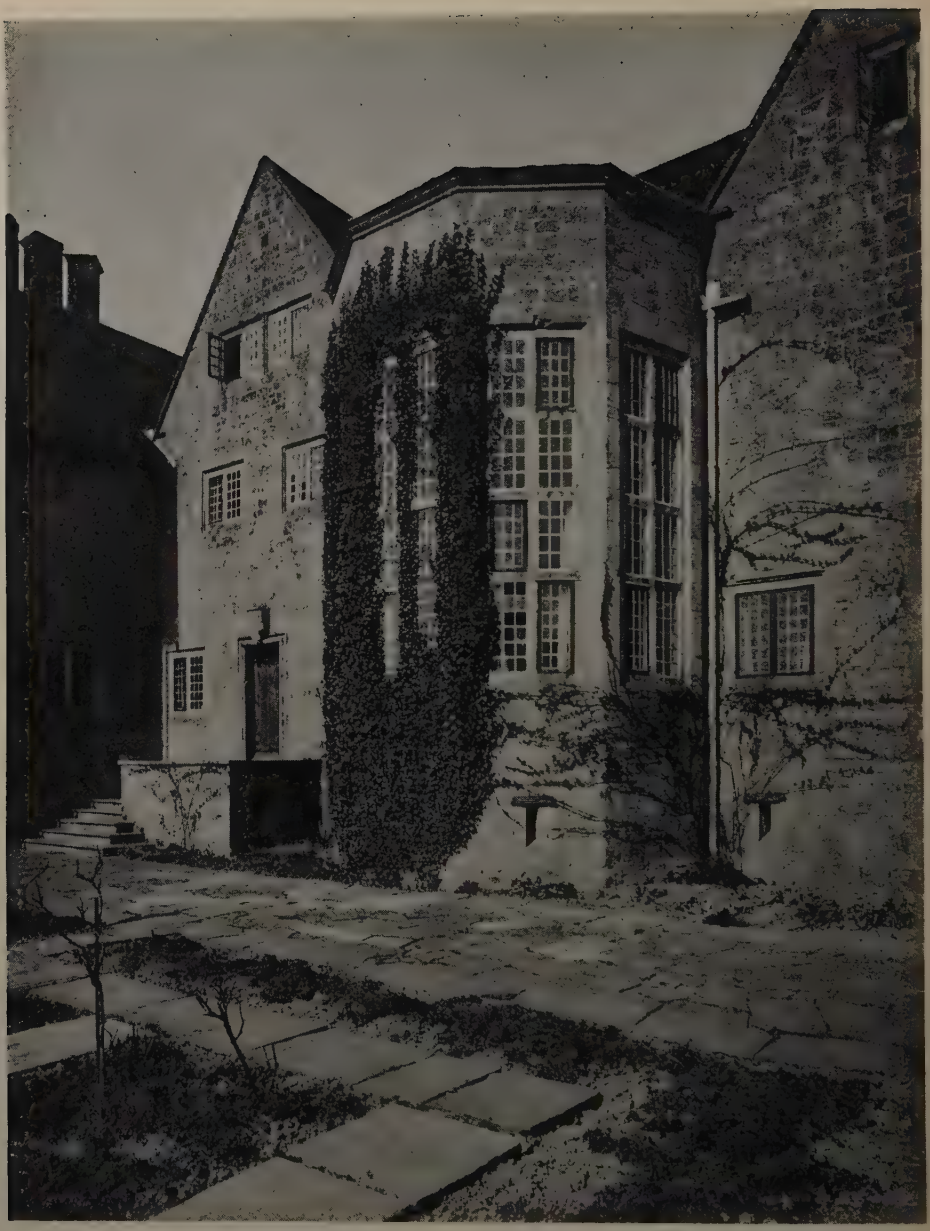
Mr. Aggs informed me that the beautiful site upon which the house stands was acquired many years ago by a gentleman who desired to have erected there a residence truly worthy of this beautiful part of Sussex within sight of the South Downs. A house was designed, and the work of building began while the owner of the land was abroad. When he returned and visited his property to see how the work was progressing, he decided that the walls of brick which were rising from the foundations would not form the home of his dreams, so, regardless of expense, he abandoned the original plans, ordered the destruction of the work which had been done, and sought the assistance of Sir Edwin Lutyens.

Sir Edwin viewed the site and discovered that near it there was a quarry of grey stone, and, following the excellent example of the architects of former times, decided to make use of local material. Having found the stone, he evolved the plans and elevations with the glorious result which we may see to-day.

It may be that some people, admirers of the more florid styles of architecture, would not appreciate Little Thakeham, for it is austere, almost monastic in its dignified simplicity. The entire treatment of the exterior and interior shows admirable restraint. There seems to have been no striving for effect, yet the building has a quality which I can only

describe as nobility. That severe beauty, such as this, is appreciated by many, is made evident by the fact that Mr. Aggs told me that lovers of good architecture have travelled from many parts of Great Britain and from the United States of America to seek this quiet spot in Sussex in order to see this example of the work of Sir Edwin Lutyens.

Very gladly would I linger over a lengthy description of Little Thakeham and its wonderful gardens, and of other work by the same distinguished architect, but only an entire volume could do justice to the subject, and that volume has already been written by Sir Lawrence Weaver.



The great bay window which is one of the most striking features of the southern front of Little Thakeham.

The window of noble proportions allows a flood of light to enter the great music room, and it commands a glorious view of the South Downs.

CHAPTER XII

NEW 'OLD' HOUSES. THE ART OF BUILDING WITH ANTIQUE OAK, BRICKS, AND MOSSY TILES MODERN HOMES WHICH LOOK CENTURIES OLD

THOUGH you appreciate the advantages and comforts of modern houses, you may feel that with regard to beauty, they cannot be compared with those which have been aged by passing centuries. It is true, I think, that houses are among the few things which grow old gracefully, so, if you love ancient English homes, you have my sympathy.

I have already told you how many picturesque buildings, and even barns, may be restored or adapted to present-day use, in such manner that they possess both old-world charm and modern conveniences. I now propose to show you work of an entirely different class. This is the construction of new houses which are designed and built in such fashion that it is difficult to distinguish them from truly old buildings. This art of giving the appearance of age to new homes is a curious and fascinating development of recent years, and it makes such a strong appeal to many people that I think it well worth a chapter. Previously, I have hinted at the possibilities open to us when we make use of such materials as mossy tiles, bricks, the colours of which have been mellowed by centuries of exposure to the weather, and oak which may have been felled four or five hundred years ago, or may, perhaps, in times past, have been used for the construction of the wooden walls of England. Now we may see some of the results.

My first example is 'Ellen's', at Rudgewick, a beautiful spot a few miles from Horsham. Unless you followed the third turning to the right method of touring, already mentioned as the great invention of an ingenious friend, you would not find this wonderful house by accident, for it can be reached

Ellen's, a remarkable and beautiful example of the art of building new houses with old materials. It was designed by Mr. Maurice E. Webb, F.R.I.B.A., son of Sir Aston Webb, R.A.

A nearer view of the porch and gable of Ellen's.

only by roads which are little used by motorists. I found the place because I lost myself while trying to make a short cut from one main road to another. I would willingly lose myself again for a similar reward, for I regard ' Ellen's ' as one of my most valuable discoveries.

It was a perfect summer day when I first glimpsed it through an open gateway, and its beauty seemed to me so striking that I could not understand how it had escaped the notice of writers of guide-books. It looked like a house with

The southern frontage of Ellen's. The visitor who sees for the first time this beautiful country house with its roof covered by moss and lichen, and its elaborate brickwork, finds it hard to believe that it was built within recent years.

a history, a mansion with a romantic past, the home of many generations of gallant men who had stood for King and country and, as reward, had reigned over many acres in one of the fairest spots in England. If Queen Elizabeth had never slept there, she had missed a good thing for once, I thought, for that roving Ruler did not often let slip the chance of being fêted in manors such as this.

For some time I stood looking at the gables, the beautifully formed chimneys and the wonderful roof of Horsham stone almost covered by moss and lichen, and all the while

I was wondering why I had not seen pictures of them in the many books that have been written about England's stately and historic homes. Why had not American tourists discovered it and made this quiet spot a halting-place for chars-à-bancs? Why had not some of them aroused the indignation of our newspapers by offering five million dollars for the privilege of shipping one more historic monument across the Atlantic? If any of these things had happened, I should surely have heard, and would have travelled across England to see the place.

A more distant view of the southern frontage. The colouring, composed of the rich red of the bricks, the grey oak, and stone roof green with moss, is of extraordinary beauty.

There it was, drowsing in the sunshine, unknown by touring motorists, to be approached only by roads untarred and undefiled by petrol pumps, in the heart of country so still that the cooing of pigeons was the only sound I heard.

I had to summon all my assurance, which you may have been led to believe is not inconsiderable, before I tried to invade this lovely English home. It does require some impudence, you know, to charge into the demesnes of people who have never done you any harm, and whose names you do not know, and then tell them that you want to peer into their private lives, to shift their furniture about and flash off

magnesium powder in lovely old-world rooms filled with the scent of roses. It always surprises me when they consent, and, when I look back over the last few years, I feel I can never fully express my gratitude to the many kindly owners of charming homes who have allowed me, a stranger, to roam at will among their household treasures. Sometimes, for days together, they have left me alone in houses filled with priceless objects of art which would make a connoisseur pray for strength to keep his fingers from picking and stealing, or, as Smith Minor says ' sticking and peeling '. If only these people had known how covetously I have regarded their treasures, I wonder if they would have trusted me.

On this occasion I was not able to see the whole of the house, as I was informed by the lodge-keeper that the owner was away. I learned his name, Captain W. D. Hall, M.P., and, in reply to further questions, the lodge-keeper informed me that ' Ellen's ' is not an ancient manor, as I had supposed, but was completed only a few years ago. To me, this made it the more interesting, so, some weeks later, having heard that Captain Hall had returned, I visited the house again, and was courteously granted permission to examine the building thoroughly and to take some photographs of it.

My first view had comprehended only the front of the house, now I found the rear elevation equally charming, as I think the photographs will prove to you. Here the brickwork is exposed, and you will see that in some of the panels the bricks have been laid diagonally to form the herringbone pattern, which is such a pleasant change from the method in general use to-day that I wish it were more often introduced into new buildings. Some of the mullioned windows are superb, and the colouring, composed of the rich red of the bricks, the grey oak, and stone roof green with moss, is of extraordinary beauty, especially when the mellow tones are seen beyond flower beds ablaze with vivid blossoms. The formal garden with box-edged beds, and dark junipers set amidst a wide expanse of crazy paving, with mossy growths between the rough flags, is a sight which is not easily forgotten. When looking at all this loveliness, it is almost impossible to believe that ' Ellen's ' and her garden have not been here for centuries.

The gallery of the great hall of Ellen's. This is the only portion of the structure which is truly old. The hall was originally a small farmhouse which was incorporated in the new building.

Captain Hall informed me that the only building which stood upon the site until a few years ago was an ancient farm-house, and that this, instead of being demolished, was incorporated in the new structure. The Great Hall is the shell of the old farm-house from which the floors and dividing walls were removed. The staircase, gallery, and great fireplace were then built, and the surplus timber was used for the construction of parts of the new building, which as you will understand, is so many times larger than the old that I am justified in placing it in the category of new homes built recently in the manner of former times. You will realize this when you refer to the photograph which shows the frontage and are told that the gabled portion, almost hidden by ivy, is practically all that remains of the ancient farm-house. All the other parts are new. They were completed in 1914, with the exception of an addition which has been made since the war.

The architect responsible for the work is Mr. Maurice E. Webb, F.R.I.B.A., who since he designed ' Ellen's ' has joined his father, Sir Aston Webb, R.A., in the partnership now entitled Sir Aston Webb and Son. After I had spent many happy summer days roaming about this lovely house and gardens, watching and enjoying the changing effects of light and shade which were constantly bringing into prominence, or partly veiling, its many charming features, I called upon Mr. Maurice Webb at his office at Queen Anne's Gate, Westminster, and he told me many interesting facts. Much oak used in the construction of the new building was, he said, obtained from old barns. The Horsham stone of which the roof is composed came from ruined farm-houses and outbuildings, and it was necessary to ransack Sussex in order to find a sufficient quantity. When found, the stone was removed and transported with the greatest care to avoid injury to the mossy growths which had been accumulating upon it during many centuries. During the building operations, Mr. Webb would not allow the workmen to use plumb lines or levels, as he did not wish the lines of the house to look harsh. The appearance of age is, to some extent, due to the fact that the perfectly straight lines of new walls and roofs have been avoided. In some parts walls and timbers were placed de-

liberately 'out of truth'. A local builder undertook the work of constructing the chimneys, which are among the most pleasing features of the house, and he showed the keenest interest in the task of following Mr. Webb's designs.

Originally, the house was built for Mr. Frederick Warburg, and when I showed Mr. Webb a photograph of some carving over the doorway of the porch, depicting two people apparently playing lawn tennis with enormous racquets, he told me that the carvings were reminders of the former owners, Mr. and

Smugglers' Way, at Highcliffe, near Christchurch, Hampshire. This house, the building of which began in 1925, is, to a large extent, composed of old bricks and tiles, and oak obtained from ancient barns. Its picturesque appearance leads a visitor to suppose that it is of great age.

Mrs. Warburg, both known as very enthusiastic players of that game. There are many other fine oak carvings, notably a figure of a jester, with his cap and bells, who crouches at the foot of the staircase in the Great Hall.

I could write much more about this really beautiful example of a modern house built in such manner that it appears to be of great age, but I think I have made it clear that such work, when carried out by an artist, may produce surprisingly charming results.

My next example is a house named 'Smugglers' Way'. This is entirely new. It has been erected in the New Forest, Hampshire, on land which until 1925 had never been built

upon ; but, if you could see the house and gardens to-day, you would find this very hard to believe, for both look as if they have been maturing for centuries. The situation is a beautiful one at Highcliffe, near Christchurch, surrounded by the forest land which makes this district one of the loveliest in England.

Most of the oak used for the construction of this house was taken from very ancient barns, in the search for which the architect spent many a long day, for he was not satisfied with timber which was not weatherworn by centuries of exposure. When the barns were found, they were purchased by the contractors, who demolished them, and then transported every part of value to the Hampshire site. Some of the barns were roofed with mossy tiles, which were removed carefully and stored in such manner that the moss was not destroyed. Old bricks of varied colours were obtained, and these were used for the most prominent parts of the building. If you examine the photographs, you will see that in places the brickwork has been whitened, but you will note that the wash was not applied evenly, nor was the coating of sufficient thickness to conceal entirely the multicoloured bricks beneath. The walls look as if, some time, long ago, they had been entirely white, but have had their covering partly washed away by the rains of many years.

Work such as this needs a great deal of supervision, for everything has to be done in an unusual manner. Workmen have to be trained to forget all their conventional ideas. At first it seems to them that they are being asked to do everything as badly as possible. Instead of laying perfectly even courses of bricks of uniform colour, they have to use bricks which do not match, and to lay them crookedly, ' any which way ', as I have heard them say. Chipped bricks, or broken bricks, which they have been taught to discard, must be built in with the sound ones. Timbers which are crooked, and so weatherworn that they look unsound, are chosen especially for prominent positions, and nice, clean wood, smooth and straight, is only used in places where it cannot be seen. To men who have never before seen work of this class, such methods are heartbreaking ; but, as a rule, when they have begun to realize that the architect is not mad, but has a definite object

Smugglers' Way seen from the sunken garden which a few years ago was rough meadow land. The roof of the house is composed partly of tiles and partly of heather thatch.

in view, they show keen interest in the extraordinary tasks they are asked to perform. The work is difficult, and therefore engrossing. As I once heard a man say: ' It's a sight harder to do things wrong than to do them right.'

As an example of things ' done wrong ', I call your attention to the roof of ' Smugglers' Way '. You will see that it is so crooked that it looks as if it had sagged. I am sure you will realize that it is quite a hard task to convince builders that it ought not to be straight.

The interior of the house is quite as interesting as the exterior. Practically all of the exposed beams are rugged and, obviously, of great age. The roughest timber was chosen deliberately for the most prominent positions. The white walls are not smooth, but show tool-marks which the plasterer has not been allowed to efface. By malice aforethought, the floors have been made uneven.

Actually the house is of stouter construction than most modern buildings in which soft deals take the place of everlasting oak, and I have no doubt that it will be standing when much of the ordinary work of to-day has decayed. Perhaps, a hundred years hence some archæologist will wander along and, misled by the name ' Smugglers' Way ', will weave legends about it telling of a dim past when it was a nest of Free Traders who landed cargoes of French brandy and silks on the beaches of Hampshire and fought fierce battles with the King's men who tried to invade their stronghold. Possibly, by that time the house will have acquired a ghost, and some future poet may be inspired to compose a new Ingoldsby Legend of a Smuggler Bill who haunts it.

The house was designed by Mr. Blunden Shadbolt, L.R.I.B.A., who has planned a great many of similar style. He has kindly allowed me to reproduce the plan of ' Smugglers' Way ', and you will find that it has many interesting features. A very large proportion of the building has been devoted to the drawing-room hall, which is one large room measuring 35 feet in length, and having a fireplace at each end. An uncommon but admirable arrangement is the placing of the servants' quarters, and a nursery, in a wing of the main building. This was done in accordance with the wishes of the owners, Major and Mrs. Brooke, for whom the house was

built. They desired quietness, and to ensure this they had the floor of the nursery rendered sound-proof. The servants' quarters alone would make a complete house, containing kitchen, scullery, three bedrooms, bath-room, servants' hall, and the large room used as a nursery.

The relation of the kitchen to the dining-room is ideal, I think. The two are separated by a pantry, so the scent of cooking does not reach the dining-room. The scullery is placed in a position so far from the main building that sounds from it cannot be heard. The bedrooms of the owners and their guests number four only, but one of them is so large that it might well have been divided into two. The general arrangement of the rooms is so satisfactory that it might be regarded as a model for a house of any style.

In order to prove that comfort has not been sacrificed in order that the house should have its picturesque quality, I will add that it is centrally heated, and electrically lighted throughout by a generating plant housed in an outbuilding, part of which serves as a garage. Other modern conveniences are the wash-hand basins, with hot and cold water supply, in each of the four bedrooms. If you saw the house to-day, and were told nothing of its origin, you might suppose it to be a very old building which had been rendered as comfortable as a new one by the late introduction of these modern appliances.

Another good example of Mr. Blunden Shadbolt's work is 'Pond Cottage' at Pinner Hill. The site chosen is one of the most attractive on the estate, for, on the north-eastern side, it is sheltered by woods, on the south-western is fully exposed to the sun, and, from its height of 400 feet above sea-level, commands magnificent views over many miles of open country. Close by there is a small natural lake across the still waters of which 'Pond Cottage' is seen to greatest advantage. The methods of construction were exactly the same as those already described. Old oak, taken from ancient farm buildings, old tiles and bricks were employed, and the result is a house which, though newly built, has the appearance of one of great age. The plan has many uncommon features. The living-room measures 22 feet 6 inches in length, and has two deep ingle-nook fireplaces. The staircase rises

from this room and gives access to three of the four bedrooms. The maid's room is reached by a staircase which communicates with the kitchen. The garage is an integral part of the building.

One of the peculiarities of the plan is that the rooms are of irregular shape ; instead of having four straight walls, they have many nooks and corners which produce uncommon and pleasing effects. The heavily beamed rooms on the ground floor are low, and the ceilings of the bedrooms are sloping, like those of many old houses, so the illusion that the building is of great age is very strong, especially as it is furnished with many fine pieces of antique furniture. ' Pond Cottage ' was built for Mr. D'Auvergne Barnard, the composer of songs many of which have been famous all over the world. ' Bid Me to Love ' was his first great success, and was followed by the equally popular ' I Trust You Still ', and by others published in rapid succession, during a period of more than a quarter of a century, under Mr. Barnard's own name, or the *nom-de-plume* of Erik Norman, or Allan Deane.

Mr. Barnard told me that he and his wife, whose hobby has been the collection of old furniture and china, spent a great deal of time searching for a house which would meet their ideals, but that everywhere they were confronted by new buildings of commonplace design. Eventually, they decided to build, and they were attracted by the new homes of old-world style which had been designed by Mr. Shadbolt. For the actual planning, Mrs. Barnard was, to a large extent, responsible. It was she who insisted upon rooms with many corners, unexpected alcoves, and sloping ceilings, and, while the first rough sketches were being made, she was thinking how her various treasures would fit snugly into the many-angled rooms, so she was able to visualize the completed house long before the foundations were laid. When, in the opening chapters of this book, I wrote of the pleasures and advantages of being measured for a house, I had in mind Mrs. Barnard, among other ladies who have been equally well fitted. ' Pond Cottage ' becomes her and her beautiful possessions, as it does her artist husband who has given pleasure to millions of music lovers.

Now I will ask you to come with me again to the South

Pond Cottage, at Pinner Hill, Middlesex, only a few miles from central London. The building is another example of the art of modern architects who design new houses which, when completed, look as if they had been standing for centuries.

Coast, to the little village of Rottingdean, where Mr. Rudyard Kipling lived for some years, and where, no doubt, he wrote one of the finest poems of our times, his immortal ' Sussex by the Sea '. In this old-world village, close to the white cliffs and the sea, where—

> '. . . flings ashore the full South-West,
> All heavy winged with brine,'

there has been built recently a truly remarkable example of this art which is restoring to England some of the picturesque charm which it must have possessed in days gone by.

The building is known as the ' Tudor Close ', and, when I first saw it in 1927, the work was not completed. I repeat the date, 1927, because I think, when you look at the photographs showing the quaint gables and chimneys, and the pavements overgrown with many flowering rock plants, you will find it very hard to believe that the buildings were not erected in the distant days of Henry VIII, or Queen Elizabeth.

The true story is this :

The site of the ' Tudor Close ' formed until recently part of the estate owned by the Marquis of Abergavenny. Soon after the war, when the shortage of houses was causing general concern, new buildings began to spring up almost magically in all parts of the country, and many charming old villages were spoiled by the erection of ugly modern dwellings. Rottingdean, being close to Brighton, and within easy reach of London, seemed likely to suffer the fate of other villages which had formerly delighted artists and other lovers of Old English homes. No doubt, this would have happened if the land available had been acquired by ordinary speculative builders, but, fortunately, it was purchased by men who realized that the old-world charm of Rottingdean was of commercial value, so, instead of destroying that charm, they set to work to accentuate it. On the site were two barns and a cow-shed, and, before these were demolished, an architect was consulted, as it was thought possible that some of the weather-beaten walls of flint, and the old oak which had been used for the construction of the farm buildings, might be made to serve a further term of usefulness. After much discussion, it was decided that a number of small or medium-

The Tudor Close, at Rottingdean, near Brighton. The building is not ancient, as might be supposed, but is composed of old materials. The work was carried out in the years 1927–28.

sized houses should be built, so far as possible with the materials on the site, though, when the scheme was adopted, it was found that large quantities of old oak would be required in addition. Much of this was obtained from ship-breakers' yards. Mossy tiles were obtained from barns on other parts of the estate, and some were brought from an old building which stood at the back of the Haymarket, London. While the work was in progress, it was discovered that some of the materials built into the old barns had been taken from a circle of stones which undoubtedly existed on the Downs in prehistoric times, and that some other stonework was of the Norman period.

The new buildings, and parts of the old, were erected or transformed with such materials as these. Porches and gables appeared, oak-framed windows with leaded lights were added, and in a remarkably short space of time, in place of the humble barns and cow-shed, there stood upon the site the remarkable quadrangle of houses which you may see to-day. It is noticeable that, although all are of the same style, no two are alike. Not only are the architectural features different, but each is decorated by oak carvings which distinguish it from others. On one gable there is a quaint figure of a milkmaid carrying a pail, and wearing a sun-bonnet; on another a gigantic bird is perched. The graceful Tudor rose appears over and over again, but many of the other carvings are as delightfully grotesque as the gargoyles of some of our oldest cathedrals. I admired particularly the head of a rain pipe, which is usually one of the ugliest parts of a house. The artist has in this case made it a very pleasing feature by covering it with oak carved to represent the heads of birds, and a Tudor rose.

The craftsmen who were responsible for all this work made the interiors of the houses as quaintly charming as the exteriors. Some of the carved overmantels, depicting country scenes, such as farm workers sowing, reaping, and bringing home the harvest, are among their most remarkable efforts. These have a certain rugged quality, and show so much imagination and humour, that it is hard to believe that they were not carved by the jovial old fellows who could not even restrain their sense of fun when they were adorning cathedrals and churches with effigies of the Devil torturing souls.

Another picturesque corner of the Tudor Close, at Rottingdean, newly built in the manner of former times.

Originally, it was intended that the houses of the ' Tudor Close ' should be sold separately, but the building aroused so much interest that it was decided to convert it into an hotel, so that many people could enjoy it, instead of only a few residents who would wish to close the quadrangle from the view of the many people who were fascinated by its strange beauty. The necessary alterations were made by the supervising architect, Mr. G. K. Green, and the ' Tudor Close ' has become a favourite resort of many motorists. On the estate, houses of similar style are being erected as private residences, and, within a few years, I expect to see a new village of Rottingdean composed of buildings resembling those of the Close, for I have often noticed that, when something quite out of the common is erected, it sets a standard for the district. Pleasing houses seem to breed others which inherit their qualities. You should remember this when you build your own house ; perhaps you may introduce a new species into the district you select, and so help the great work of making England beautiful again.

If you will, in fancy, travel inland with me once more, I will show you a village in Surrey where charming buildings have begotten others equally charming. This is New Oxted, and, when you see it, you will wonder why in the world it is described as ' new ', for it appears to have been built at the same time as the old village of Oxted, which it adjoins. I am sure, if you passed through in a car, and were not informed that the half-timbered shops and business buildings have been erected during the last few years, you would never guess the truth. You would carry away impressions of quaint gables, weather-worn oak, lattice windows, and doorways enriched by carvings. You would remember it only as one of the most charming of England's old-world villages.

The true story of New Oxted ought, I think, to be known, and I wish it could be quoted as a precedent when more town-planning schemes are being considered. Until a few years ago, the ancient village was drowsing peacefully in the lap of country which had remained unchanged for centuries. It was surrounded by richly wooded park-lands and farms, and it appeared to know or care little about the modern world. Perhaps the motor-car caused the awakening ; whatever the

reason, Oxted roused from her long rest. Home-seekers, driven farther and farther afield in their search for open country, discovered that this peaceful district possessed natural beauty to an extraordinary degree, so in it they decided to build.

No doubt, had there been no controlling influences at work, Oxted and its environments would soon have become an ordinary outlying suburb of London. Commonplace villas would have sprung up, and presently a new village of tawdry

Motorists passing through New Oxted may suppose these shops to be of great age. In truth, they were built recently to harmonize with the older portion of the picturesque village.

shops would have risen to supply the needs of the inhabitants. But, fortunately, a stretch of country, comprising about 8,000 acres, was held by a landowner who, though he had no objection to selling land for building purposes, was determined that his beautiful estate should not be spoiled. This gloriously wooded tract is part of the Weald between the North and South Downs, and those rounded ranges may be seen from almost any part of the land, which is known as the Titsey Estate. There are pine woods, spinneys of silver birch, undulating expanses of furze, bracken and heather. Truly, it would have been a crime to spoil such scenery.

It is an astonishing fact, but I can assure you it is true, that, although about three hundred houses have been built here within the last few years, the land has been apportioned with such artistry, and with so little disturbance of its natural beauty, that, when one stands on the North Downs, one cannot see that any change has been made. The country seems untouched. Where are the houses? They are there, but such advantage has been taken of the woods and undulations of the land that the work of Man is almost concealed by that of Nature. The houses, when found amidst the screening woods, are well worth study. The prevailing style is Tudor, though here and there one may find a Georgian house of gracious proportions.

Shops and business premises must be provided in any district which is attracting new residents, so New Oxted became an outgrowth of the old. Had there been no control, the new buildings might have been as ugly as those of any modern town, but here there was censorship, and it was determined that the former character of the village should be maintained. Even the Postmaster-General was not allowed to disfigure Oxted, or Limpsfield, which adjoins. He had to conform to the prevailing style, and the new half-timbered Post Office, with its gables and Tudor-arched doorways, is now among the attractive features of this beauty spot in Surrey. A large portion of New Oxted has been built upon the Barrow Green Estate, previously mentioned as the property of Mr. C. Hoskins Master, owner of Barrow Green Court, and to him much credit is due.

To show what has been done in this district, I may say that there was a wheelwright's shop which had fallen into ruins, so that it was necessary to provide a new building. Perhaps the wheelwright might have been content with an ugly structure of corrugated iron or asbestos sheeting, for such a workshop would have served the purpose, no doubt, and probably in any other town in England it would have been erected. But here, in Limpsfield, even a wheelwright's workshop must be pleasing. So a new building was designed and erected on the old site. It has a framework of old oak, patterned brickwork, oak carvings of quite uncommon beauty, oaken doors with big strap hinges of wrought iron, and over

them, carved in enduring oak, a great grasshopper's head, a piece of work which might have brought credit to a clever wood-carver of Tudor times. So decorative is the new workshop that many people stop to admire it, thinking, no doubt, that it is a remarkable example of the work of a former age.

The Titsey Estate belongs to Mr. G. C. G. Leveson-Gower, who is well known in the world of sport. His residence, Titsey Place, is situated at the foot of Titsey Hill, and it is one of the attractions of this beautiful neighbourhood. Many

A wheelwright's workshop at Limpsfield, Surrey. In order that the charm of the old-world village might not be marred by the erection of an ugly building of modern design, this picturesque structure was erected recently.

of the new shops and houses in the neighbourhood were designed and built by J. I. Williams and Son. In the early part of this book I had occasion to write appreciatively of the work of Mr. L. J. Williams, and to tell the story of the firm which his father founded. 'Chantry', 'Hardwicke', and 'Normandy' have been given as examples of his work, but I think the new buildings at Oxted deserve equal, if not higher praise. Here they may be seen in their proper setting, among other buildings of great age which they resemble so closely that in some cases it is difficult to determine which are old and which new.

The Stone House on the Barrow Green Estate, Oxted. The roof of the house is of Horsham stone, and the house is another striking example of a new building of the style of a former era.

'The Stone House', on the Barrow Green Estate, which also forms part of this charming district, is a very striking example of the art of Mr. Williams. Its roof is of Horsham stone, and an attractive feature is the treatment of the large gable, fronted with stone overlapped in the same manner as the hung tiles to which we are accustomed. The lych-gate, also roofed with stone, is another pleasing feature of this new-old house.

I feel that I could write for ever on a subject which I love, but here I must end my review of cottages, and houses large and small, modern, or in the style of former times. I trust I have proved that, amidst the welter of commonplace villas and bungalows which bid fair to spoil our once beautiful England, some people are striving to set higher standards in the art of designing homes. I hope you will carry on the good work, and that, when your house of dreams comes true, you will live long to enjoy it, and to have the satisfaction of seeing your good example followed by your neighbours, for you must remember that beautiful houses breed others which inherit their charm, so your own choice may have far-reaching effects upon the generations to follow.

CHAPTER XIII

GARDENING IN A HURRY

I HAVE entitled this chapter 'Gardening in a Hurry' because I am sure that as soon as your house is built, or even before it is quite ready for occupation, you will look disconsolately at your plot of land, disfigured by excavations and builders' debris, and will wonder how many seasons must pass before the waste becomes a garden.

Certainly, if you hire a horticulturist of the old-fashioned school, you will have to wait a long time before you see any results of his labours, but if you adopt modern methods you may within a few weeks transform a builders' dumping place into an orderly garden. Paths of stone or brick, a sun-dial, bird bath, a lily pond, or dry walls built of rough stones with earth in place of mortar, will soon bring order out of chaos. Then a nursery gardener will supply well-grown shrubs, and plants according to the season, and the miracle will have been accomplished.

I have seen amazing results achieved by these simple methods. Sometimes I have visited a house before the builders had left it, and have waded through mud, and stumbled over rubbish heaps. Perhaps a month or six weeks later I have returned and have seen flagged pathways with rock plants growing upon them, garden ornaments which look as if they had been exposed to the weather of many years, a pond with the leaves of water plants floating on its surface, shrubs and flowers. When you glance again at the photographs in preceding chapters, and remember that many of them were taken very soon after the buildings were completed, you may surely take heart when you look at the most desolate plot. Almost, one may say that gardens may be set like stage scenery.

If you have a large plot of land, and really wish for the

best results in the shortest time, I think you will be wise to consult one of the many firms of landscape gardeners who have developed their art to a remarkable degree during the last few years, no doubt owing to the fact that so many thousands of new houses have been built since the war, and that in most cases the owners are in such a hurry to transform bare sites that they are not content with the dilatory ways of Nature.

If you propose to lay out your garden according to a plan of your own, you may find that you can save a good deal of money by having some of the work done before the builders leave. I have already said that the paths may be considered when the Specification of a house is being drawn up, but, almost certainly, there will be other work of a constructional kind to which you did not give consideration at the beginning. Pergolas, dry walls, brick edging for flower beds, garden steps of stone or brick, may all be made by the men employed by your building contractor, and he may be able to quote lower prices for such work, to be done before his men leave the site, than would be possible if they had to be recalled later. Also, you should remember that if he purchases such materials as stone for walls or paving, he buys them at trade terms, whereas you, by purchasing privately, would be allowed no discount. All the remarks I made in early chapters about the purchase of house fittings apply with equal force to materials required for the laying out of gardens, and you may be assured that much money may be saved by these hints. Garden pavements laid by specialists, who have to travel many miles to do the work, may be very expensive indeed. I have known people who have spent hundreds of pounds on tiny gardens. No doubt, specialists may produce better results than would the ordinary contractor, and, if money is not an important consideration, they should be employed; but I know that most of the ordinary constructional work of garden-making can be done efficiently by the ordinary building contractor at very reasonable rates, if the orders are given before his men leave the site.

I think the most popular pavement to-day is that known as 'crazy'. It is composed of slabs of stone of irregular

A charming glimpse through a garden gate of excellent design.

shapes and sizes, laid upon a levelled surface. Usually, no cement is used. When the stones have been fitted together, rather like a jig-saw puzzle, dry earth may be thrown over them and brushed gently with a broom so that it falls into the spaces between the stones. The process may be repeated after a rainfall, as the wet earth will settle and, when dry again, will leave spaces into which more can be brushed. This earth forms the soil in which rock plants will flourish

A garden path of crazy stonework. On such a path flowering rock plants flourish and help the gardener who is in a hurry to produce pleasing effects.

and make the pavement, in a very short time, look as if it had been laid many years before.

Nursery gardeners provide an enormous variety of Alpine, rock and herbaceous plants. Many of them are moss-like growths, others are flowering plants which bear red, yellow, pink or blue blossoms. Most of them are astonishingly hardy, and indeed it is amazing to see how little earth they require, and how quickly they will spread over paths of stone or brick, rockeries, or dry walls. These plants, used with judgment, will make a new garden look mature very quickly.

Some attractive varieties are hypericum, sometimes known as St. John's wort; cerastium, which has silvery foliage;

many varieties of saxifraga; helianthemum (sun rose); and arabis, often called rock cress. These, and hundreds of others, may be obtained from good nurseries at prices which range from about 2*s*. 6*d*. per dozen to 2*s*. each.

The secret of making an effective pathway of crazy stonework lies, I think, in the choice of rather large pieces. I do not like to see thousands of tiny fragments fitted together so carefully that I find myself thinking more about the patience and ingenuity of the jig-saw puzzle solver than the general effect. Moreover, such a pathway may soon

A charming example of the work of the modern landscape gardener.

become overgrown, because there are so many spaces in which weeds can take root. Large stones, some of them almost the full width of the path, look more dignified.

A different, and less expensive method of ensuring that you and your friends can walk about a garden dryshod, is that of placing stepping-stones on grass paths. These stones should be sunk so that their surfaces are level with the ground, and they should be placed about 2 feet apart. Provided that they have been made quite level by the frequent use of a garden roller, it will be found, when the grass has grown, that the stones will not injure a lawn mower, so your path-

way of stepping-stones need never become untidy or overgrown.

I think it well to remember that there is no law of the land which compels you to make your garden paths straight. Even formal gardens seem to need curves, and those which are not laid out to geometrical patterns look best, I think, when they have some winding walks. I remember that, a few years ago, I felt intensely annoyed when I saw a beautiful piece of land, thickly wooded, converted into a public garden. Dozens of the finest trees were felled for no other reason than that they prevented the making of absolutely straight paths. When they had been destroyed, saplings were planted in slightly different positions, and, perhaps, in fifty years the disfigured land may be beautiful again. If the desire for formality had been restrained, that garden to-day would have pleasantly shady walks winding amidst majestic trees.

Paths should have some relation to the style of the house to which they lead. Those of crazy stonework do not look well, I think, when they are allied to buildings of a very prim and formal design. In such cases, paths of squared flagstones or bricks might be preferable. Old flagstones which have been replaced by new on public footpaths may often be obtained at very reasonable prices from road-making contractors. These worn stones are very pleasing when laid with a little earth between them, so that a few rock plants may flourish and relieve the hard lines.

Occasionally, I have seen paths of that wonderful stone which bears imprints of the feet of beasts, reptiles and birds, some of them extinct species, and also the ripple marks left by tides which receded, perhaps, millions of years ago.

The paths of bright red paving bricks set in cement are not, I think, so much admired nowadays as they were formerly, but they may add a very pleasing touch of colour to a garden, and look well when they lead to houses of a formal style. Some of the most charming paths I have seen have been made by amateur gardeners with old building bricks, many of them broken, set without mortar, and merely held together by earth.

It may be accepted as a general rule that paths in a

Rock plants on a terrace of crazy pavement which was laid less than a year before the photograph was taken.

garden should serve the obvious purpose of leading to points of special interest. Place something of pleasing design at the end of a path, and you have the elements of pictorial composition. Lay paths in the form of a cross, and, at the point of intersection, set a sundial, or other ornament, and you have elaborated the scheme without altering the principle. The paths lead to something, and that something is a centre about which ancillary parts are grouped. If you study the planning of a very large garden, you will find, as a rule, that it is composed of a series of groups. Each group has its centre of interest and its subordinate parts. Here is a sunken garden which frames a lily pond: there a bed of roses set amidst clipped hedges which form a background against which the vivid colours will glow: elsewhere is a glade—a sanctuary which is a perfect setting for the bath which is to tempt wild birds.

The small groups may form one great group, but the general plan will only be seen from a distant point. We may admire the garden as a whole, but it is the little glades, the rose walks, and the hedged sanctuaries that we love.

Now, I think when you realize the principle of laying out a great garden so that it forms a series of pictures, each complete in itself, it should be obvious that a small garden should be modelled upon one of those subsidiary gardens, for nothing can be more absurd than a tiny plot laid out as a miniature representation of a great estate. It is far better to make it a full-scale model of one of the charming features of the grounds which surround the mansion.

When planning a garden with the object of obtaining a good effect as quickly as possible, a few ornaments are very valuable, but in the selection of these I think the golden rule, 'few, but good', should be remembered. It is much better to have one sundial, bird-bath, vase, or other ornament of handsome design, that a lot of little things which serve no useful purpose. Certainly, our tastes differ greatly from those of our ancestors, who liked reproductions of classical statuary. We prefer ornaments which are useful. For example, if we choose a figure, it is one which supports a sundial, which adds grace to a bird-bath, or is the central feature of a fountain. If we select an ornamental vase of

A lily pool is one of the most admired features of the gardens of to-day. The ornamental figure here seen is a suitable and pleasing addition.

stone, it will be designed to contain a shrub, or flowering plants, not one which is merely a lifeless specimen of the mason's art. I think we are right. To my mind ornaments are most pleasing when they appear to be necessary parts of a well-planned garden, serving some definite purpose, and giving a focusing point of interest to a vista.

The most popular of all garden ornaments to-day is the sundial, and the most favoured type the pedestal, usually moulded, not hewn from solid stone. Many of these sundials are exact replicas of old models, but hundreds of new designs have been produced within the last few years to meet the demand. If you visit any of the great London department stores, you will find many models from which you may make your choice. The artificial stone quickly becomes stained, and, if a few rock plants are placed about the base on which a sundial stands, it will soon look as if it had been recording time during the passing of centuries.

Usually, the dials are made of brass, or of bronze, which soon assumes a greenish colour that is very attractive. Occasionally, dials are of lead, with gnomons of more rigid metal. Many have poetic inscriptions. On one of recent design I read:

Love gilds the hours,
Unfolds the flowers
Of passing days,
Where love is all,
No shadows fall——
The sunshine stays.

There is only one correct position for a sundial, and that is where the sun can shine upon it all day long. This ought to be obvious, but I have seen dials so placed that they can only record the time during a few hours of the day.

Next to sundials, bird-baths are the most popular of modern garden ornaments, and you will find an enormous number of designs, old and new, from which to choose. A bird-bath should not be placed close to a house, and should stand as far as possible from a public road, because wild birds are timid creatures. The ideal position is a little glade not less than 30 or 40 yards from a house. At this distance, even the most timid of birds will use the bath, and it is pleasant to watch them drinking and fluttering their wings in the water.

CHAPTER XIV

THE GARAGE DESIRABLE

FREQUENTLY, I have seen charming houses and well-planned gardens marred by the erection of ugly garages. In most cases, these motor houses have been bought ready made, or have been built of cheap materials, such as asbestos sheeting and tiles, and have been the work of builders who have been told to construct a shelter at the lowest possible price. As an awful example, I may mention a truly beautiful little home designed a year or two ago by an architect with whom I am acquainted. It is of the half-timbered style, with a roof of heather thatch, and it was built in a delightful situation about one hundred yards from

A modern garage so designed that it is in complete harmony with the main building.

a main road. Partly screened by trees, it formed a picture which ought to have thrilled the heart of the owner every time he entered the gate.

A few months after it had been completed and occupied, I happened to be driving that way and was horrified to see that a ghastly erection of corrugated iron had been placed close to the road, in such a position that it interfered with the best view of the house, and, as it had been painted a vicious green, it was the only thing that caught the eye. It screamed for attention, and the soft colouring of the charming little home beyond was killed by the vivid contrast of that appalling green. Such sacrilege as this will break the heart of any architect who loves his profession, and, unfortunately, it is not an isolated case, for I could mention many others almost as bad.

I have already expressed the view that, if a garage is desired, it should be designed by the architect responsible for the house, in such a manner that it is in harmony with the main building, and an additional attraction. When this is done, all will be well, but it happens frequently that people become motorists after they have had their houses built, and then they do not think that it is worth while to bother their architects with matters which they consider of small importance. Many of them are tempted to buy cheap garages, supplied in sections which may be fitted together by any amateur carpenter. No doubt, you know among your friends some who have spent two or three thousand pounds on their homes and have then haggled over the cost of garages, and have spoiled whatever architectural beauty their houses may possess by putting up ugly outbuildings.

I hope to convince you that a garage need not be ugly, but may, on the contrary, be an ornament to your grounds if it is a separate building, or, if it is made an addition to a house, may be a pleasing feature which improves the architectural effect. Your architect, if he is the type of man I suppose him to be, would prefer to give you a design without making any charge, than run the risk of having his carefully thought out scheme ruined by a builder who may be quite incapable of appreciating beauty; but, in any case, his fee for planning a garage will amount to a few guineas only,

and it is quite possible that this will be saved, because he may make better terms with a builder than you would without his assistance.

I mentioned in an early chapter that the first rough estimate of the cost of a house may be obtained by working out the cubic contents, and then reckoning the price of the building at about 1*s.* 6*d.* per cubic foot, which is not an exorbitant charge for work of high quality, though I am well aware that many builders will give lower quotations. The

This picturesque garage, built of waney-edged timber, forms a pleasant contrast to the ugly motor houses so often seen.

cost of a garage may be estimated in the same manner, but the price may be at the rate of 1*s.* per cubic foot, or slightly under, supposing the building to be of brick, with a roof of tiles, and a floor and washing space of concrete. A garage 18 feet × 10 feet × 8 feet (measured to a point midway between the eaves and the roof) would contain 1,440 cubic feet, which at the rate of 1*s.* per cubic foot would cost £72. Wooden structures, which may be very pleasing, if designed by an artist, may cost considerably less. More elaborate ones, with oak timbering, and special tiles, roofs of Horsham

stone, or Norfolk thatch, would, of course, be more expensive. Whatever style you may adopt, you will be able to obtain a definite contract price, so you will know beforehand what the cost will be as precisely as you would if you ordered a ready-made garage.

All the motor-houses here shown have been designed by architects whose work has been mentioned in previous chapters, and in all cases they harmonize admirably with the adjacent buildings. Thus ' The Thatches ', which has a roof

A modern garage with a roof of Norfolk reeds.

of Norfolk reeds, possesses a garage of similar style. The charming cottages at West Chiltington Common have outbuildings equally charming ; some of brick, others of waney-edged timber ; some with roofs of thatch, others crowned with tiles, in each case in harmony with their surroundings, and therefore entirely pleasing. I leave you to imagine what the effect would have been if hideous modern garages had been erected close to those delightfully old-fashioned cottages.

Houses such as ' Smugglers' Way ', built of old materials, and made to appear of great age, usually have garages of

similar design and construction, so that they may be supposed to have been coach-houses or other outbuildings. When builders are at work, and have such materials as old oak and tiles at hand, the cost of erecting a garage would be much lower than if the construction were delayed; so, even if accommodation for a car is not required at the time, it is well to look forward.

Some of the half-timbered garages which I have seen are works of art. Occasionally they are provided with rooms for

One of the many charmingly designed garages which have been built at West Chiltington Common.

chauffeurs or gardeners, and, when a large house is built in extensive grounds, the garage may be planned as part of the lodge-keeper's cottage. If there is to be an electric lighting plant, it may to advantage be housed in the same building as the car, because, if a chauffeur is retained, he may well be made responsible for the supply of current. As a general rule, one building of handsome proportions is more effective and less expensive than two small ones which provide the same accommodation.

I have already mentioned the advantages of the garage

which is integral with the main building, and connected with it by a door or covered passage, so that the owner may reach his car dryshod. In the near future this will, I think, be regarded as an essential feature of a private house. I have shown as an example, a half-timbered structure which is an extention to a well-designed house of the same style. In the case of a cottage, or a small house, the garage may well form part of the building, as it will increase the size, and perhaps add something to its dignity. Frequently, bedrooms are placed over the motor house.

If for any reason you prefer the separate building, there is a practical argument for having one of pleasing design, for, instead of placing it at a considerable distance from your house, which would involve an unpleasant walk in wet weather, you will prefer to have it close to your residence, where it can be seen and admired.

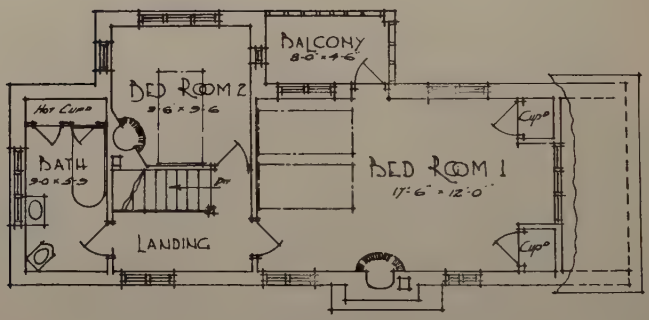
In the design of garages I am afraid that the desirability of large windows is often overlooked. As so many of us nowadays are owner drivers, and have to do a little tinkering occasionally, we do not wish to be compelled to open the doors in cold weather in order to obtain enough light. This is a point well worth consideration. One keen motorist of my acquaintance has a large sky-light in the roof of his motor house, and this has made it a most cheerful place in which to tune up. In that particular case, the result is not beautiful; but I think, if a clever architect had been employed, he would have provided plenty of light without sacrificing the general effect of the little building. Most of the garages here shown are lighted efficiently, as they have windows on more than one side.

Now I leave you to dream over your House Desirable, your garden and your garage. Good luck! May all your dreams come true.

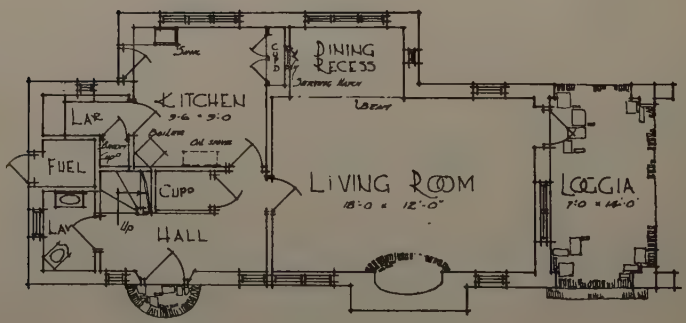
PART THREE

PLANS AND ELEVATIONS

FRONT ELEVATION



FIRST FLOOR

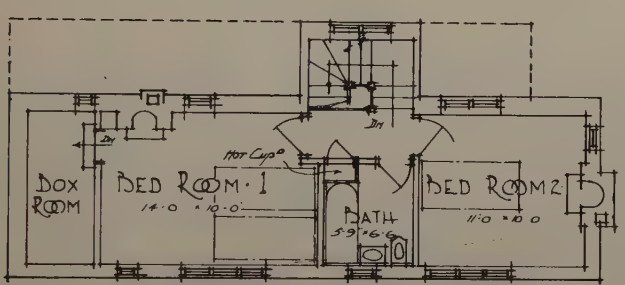


GROUND FLOOR

TYPE OF SMALL COTTAGE AT WEST CHILTINGTON COMMON, PULBOROUGH, SUSSEX

Designed and built by TILES & POTTERIES, Ltd.

FRONT ELEVATION



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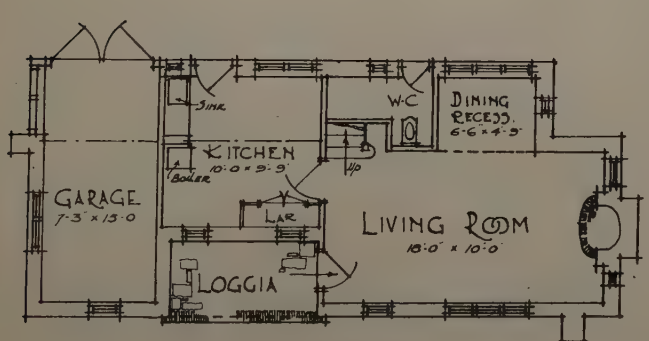
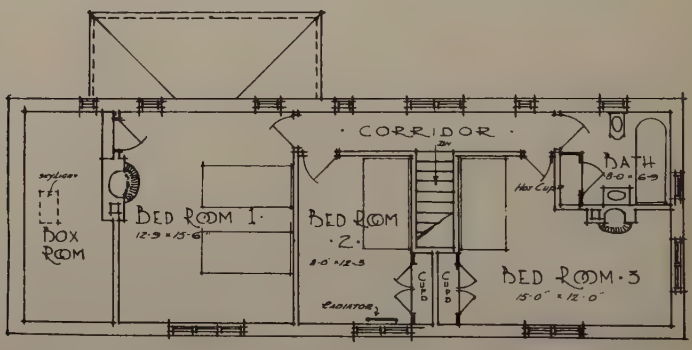


GROUND FLOOR

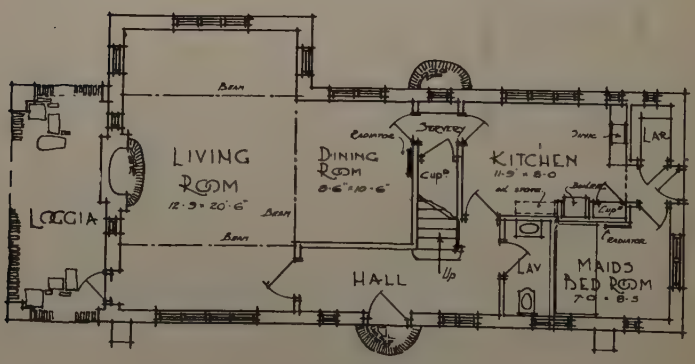
A SMALL COTTAGE WITH LIVING-ROOM AND 'DINING RECESS', TWO BEDROOMS, KITCHEN, AND GARAGE WHICH IS AN INTEGRAL PART OF THE BUILDING

Designed and built by TILES & POTTERIES, Ltd., West Chiltington Common, Pulborough, Sussex

FRONT ELEVATION



FIRST FLOOR

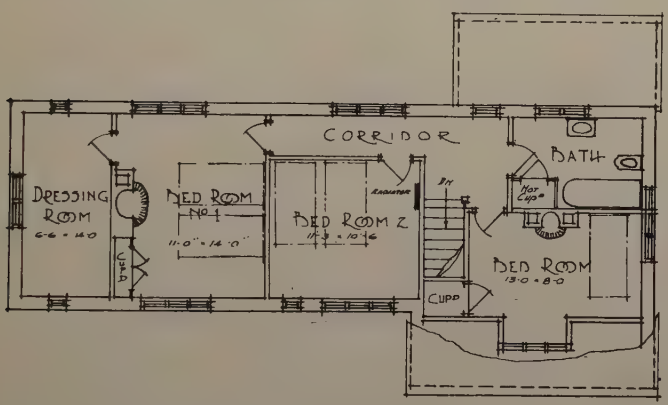


GROUND FLOOR

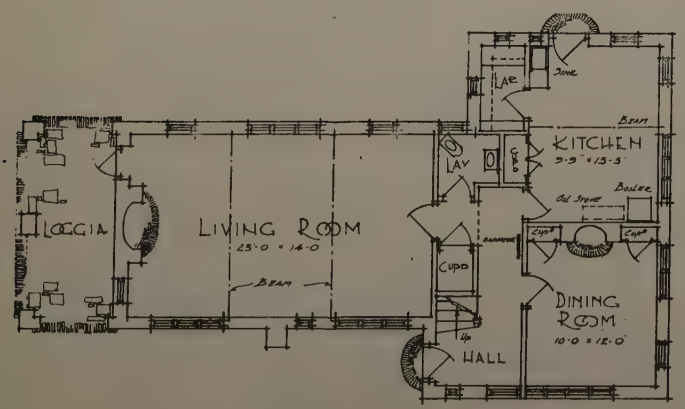
ANOTHER PLEASING EXAMPLE OF THE MANY COTTAGES AT WEST CHILTINGTON COMMON

Designed and built by TILES & POTTERIES, Ltd.

FRONT ELEVATION



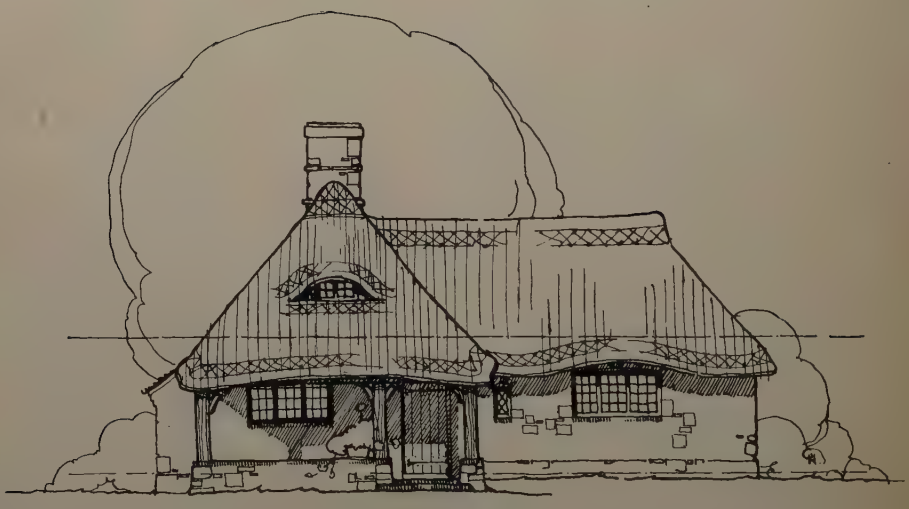
FIRST FLOOR



GROUND FLOOR

A SMALL COTTAGE STYLE RESIDENCE AT WEST CHILTINGTON COMMON
Designed and built by TILES & POTTERIES, Ltd.

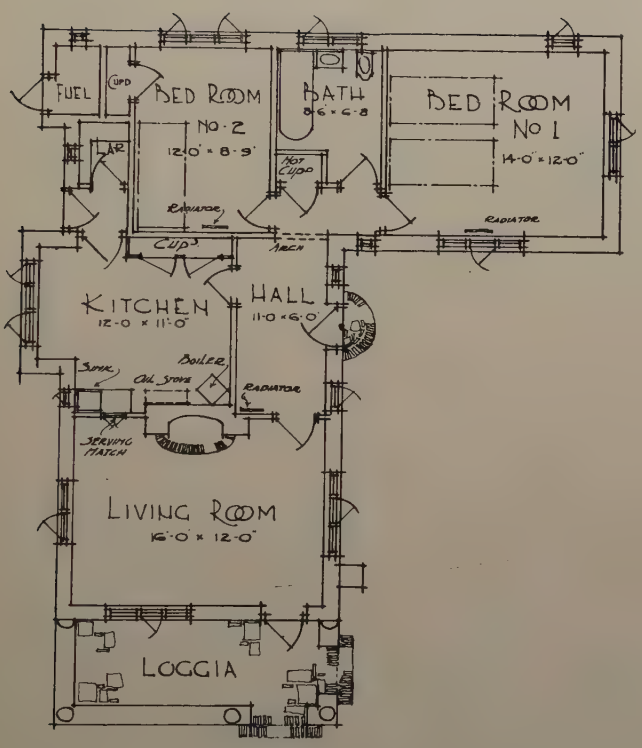
FRONT ELEVATION



END ELEVATION

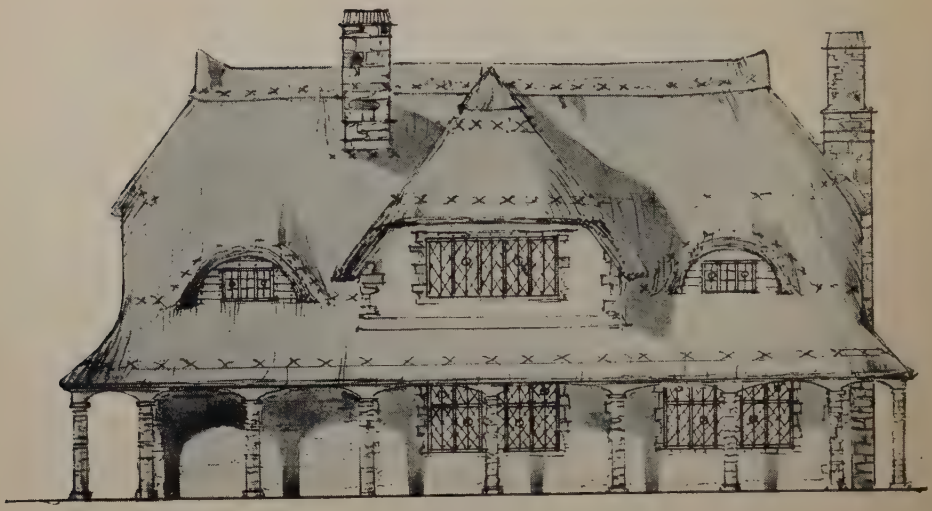
TYPE OF SMALL BUNGALOW AT WEST CHILTINGTON COMMON, PULBOROUGH, SUSSEX

Designed and built by Tiles & Potteries, Ltd.



PLAN

PLAN OF SMALL BUNGALOW AT WEST CHILTINGTON COMMON

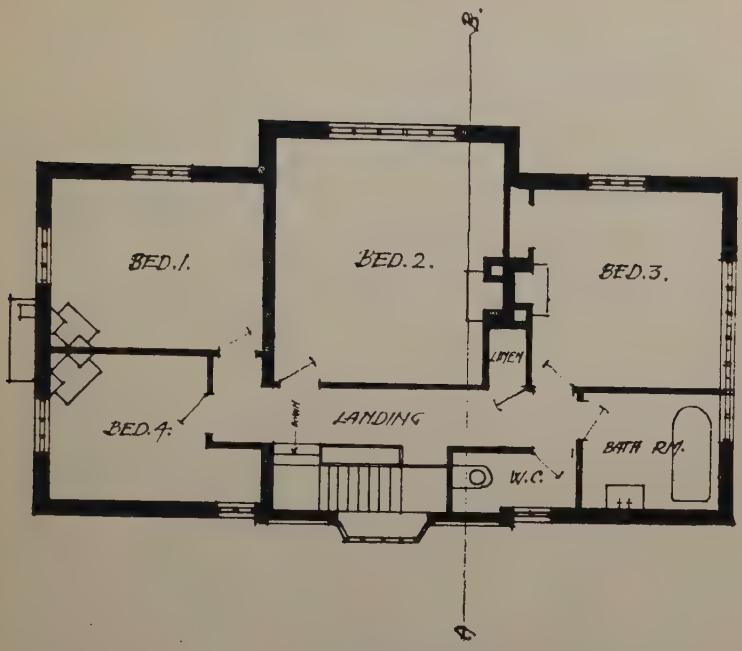


SEA FRONT

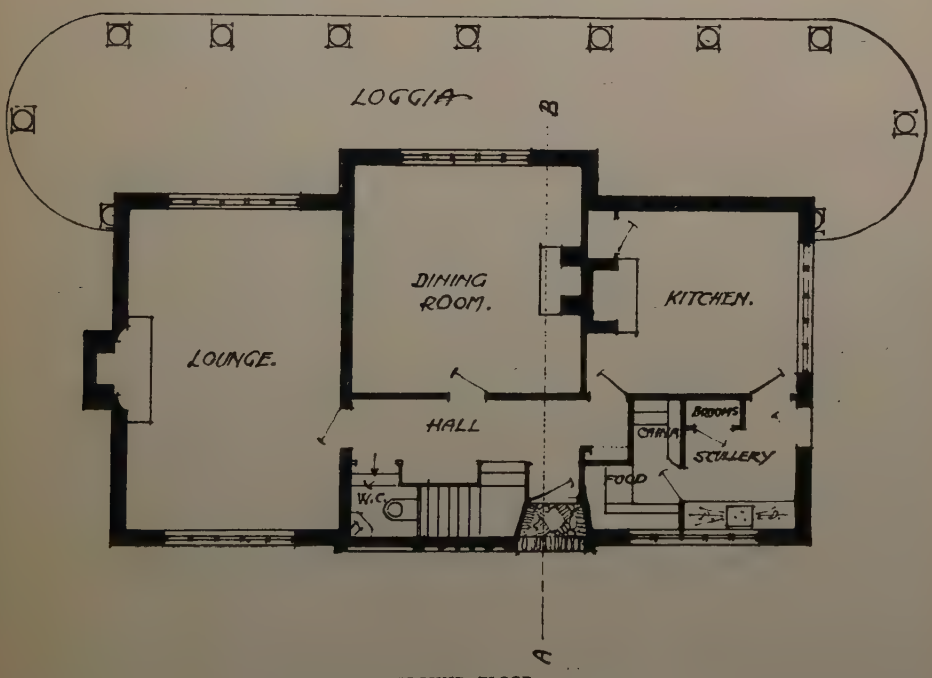
ROAD FRONT

LANDMARK, SALCOMBE, DEVON

A charming example of a modern thatched cottage designed by the late J. Eustace Salisbury, A.R.I.B.A. A pleasing feature is the loggia which extends across the sea front

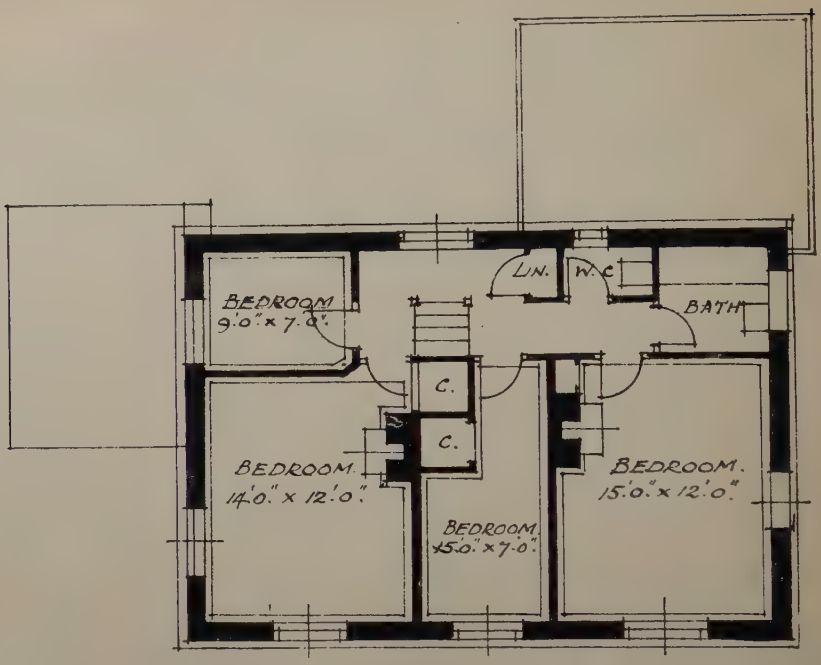


FIRST FLOOR

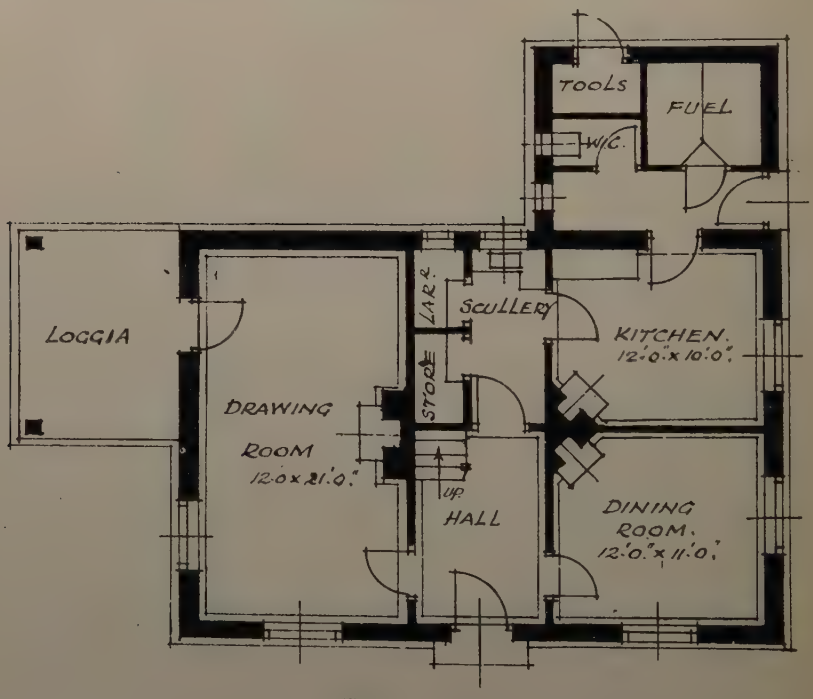


GROUND FLOOR

LANDMARK, SALCOMBE, DEVON



FIRST FLOOR

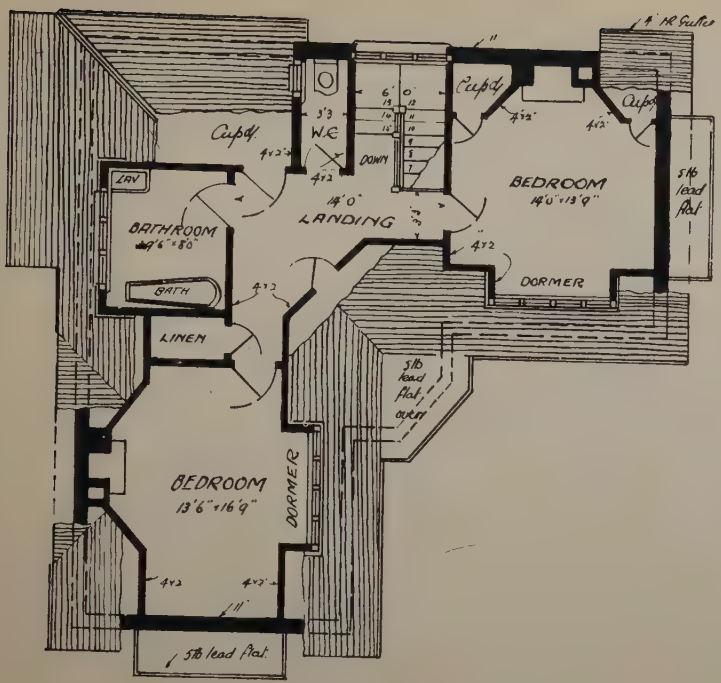


GROUND FLOOR

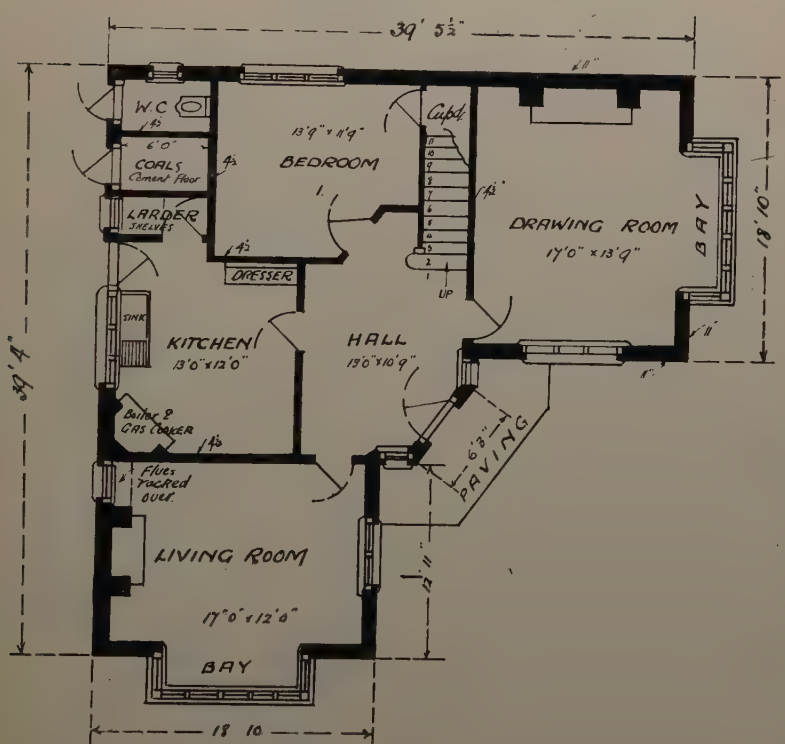
THE NEW COTTAGE

Architect: CHARLES COWLES-VOYSEY, F.R.I.B.A.

This charming example of the work of Mr. Cowles-Voysey is described on page 100



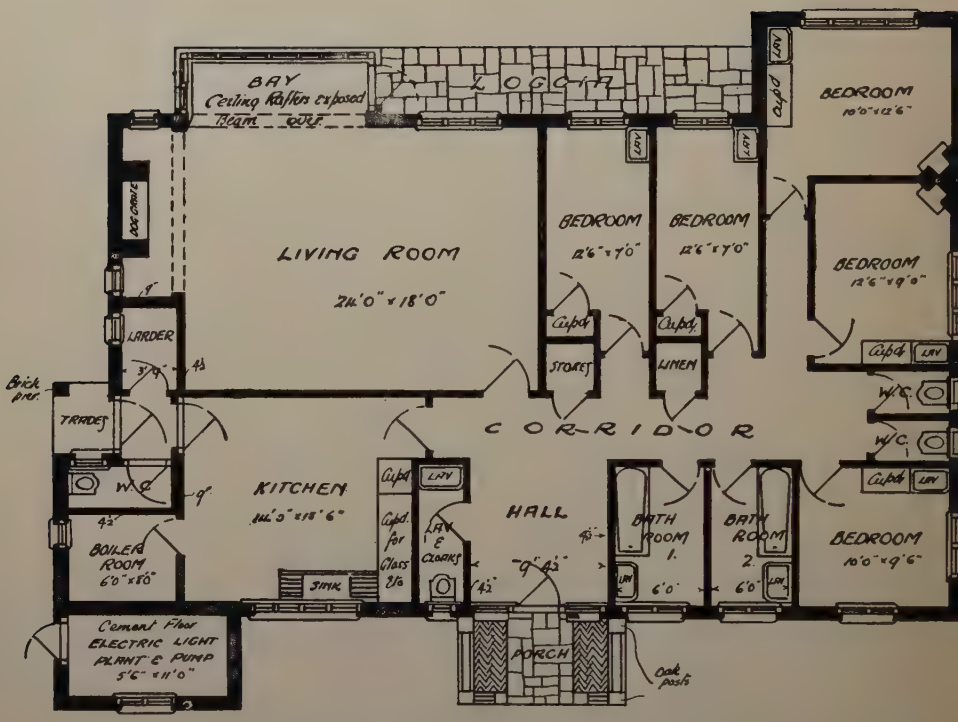
FIRST FLOOR



GROUND FLOOR

THE SUN TRAP HOUSE

The front entrance faces south, and the windows of the principal rooms are so placed that they trap the sun rays throughout the day. It was designed by H. Osborn, M.A.A., and is described on page 99



PLAN OF BUNGALOW AT CHICHESTER HARBOUR

Designed by H. Osborn, M.A.A.

This bungalow, which has a roof of Norfolk reeds, is described on page 97

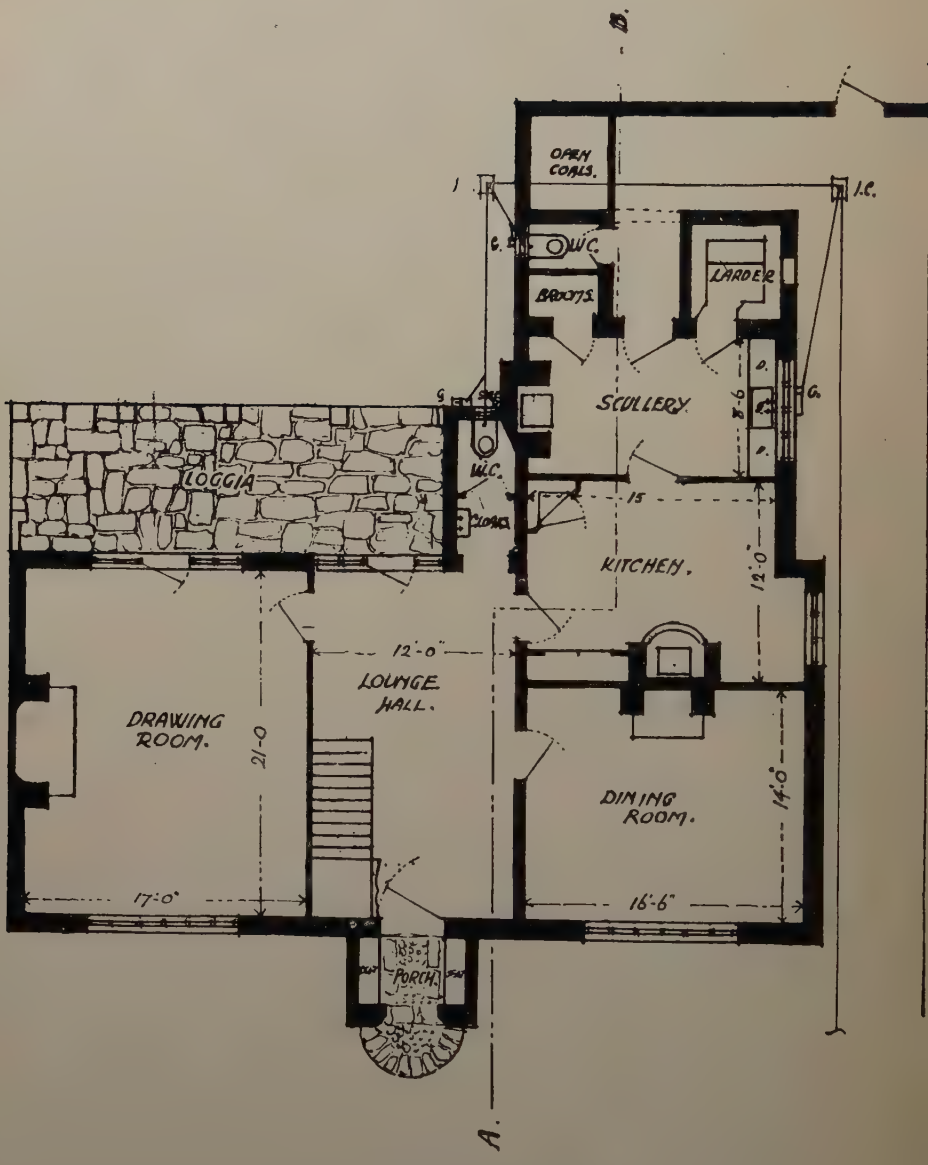
BACK ELEVATION

FRONT ELEVATION

THE TILE HOUSE, WORTHING (*a*)

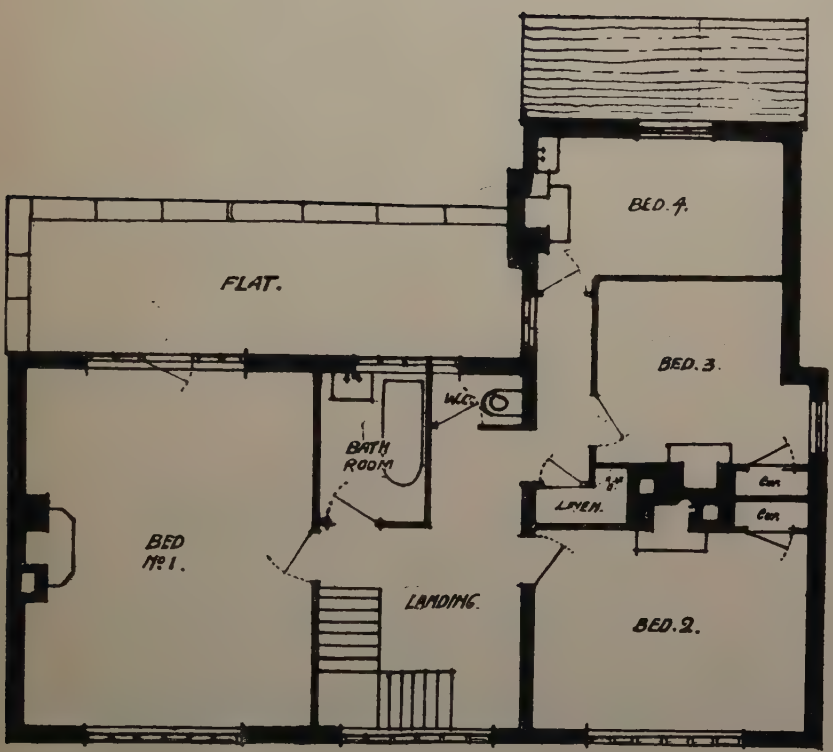
Architect: The late J. EUSTACE SALISBURY, A.R.I.B.A.

This house is described on page 133



GROUND FLOOR

THE TILE HOUSE, WORTHING (*b*)



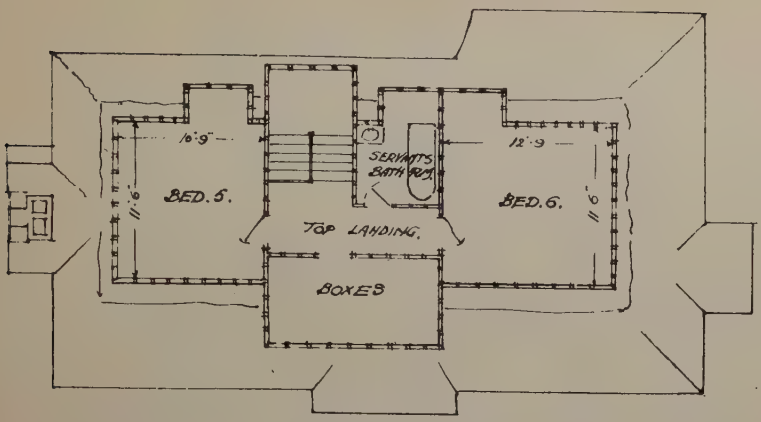
FIRST FLOOR

THE TILE HOUSE, WORTHING (*c*)

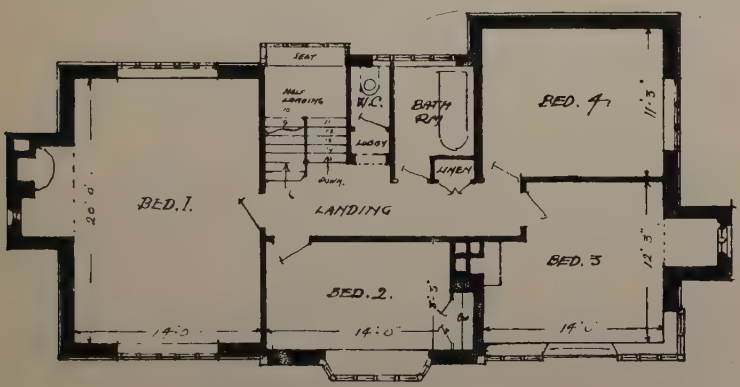
FRONT ELEVATION

BACK ELEVATION

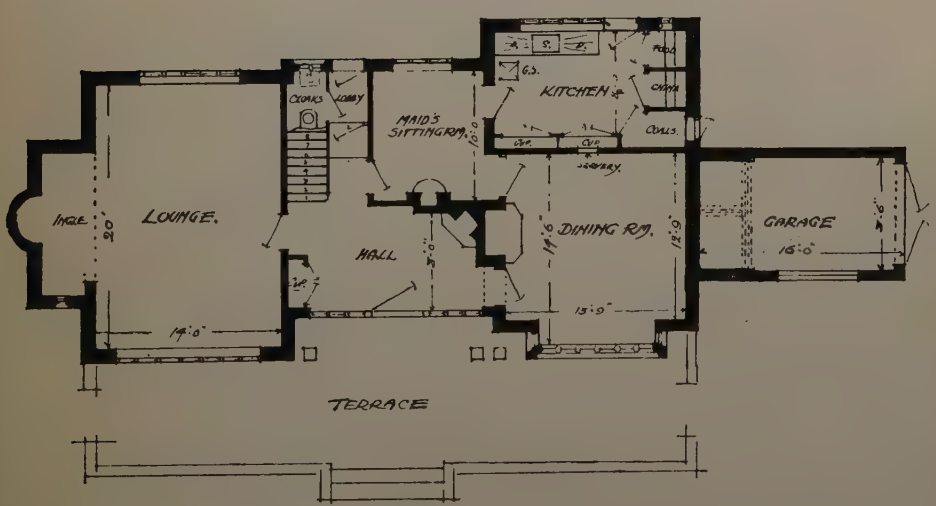
HOUSE AT PINNER HILL, MIDDLESEX (*a*)
Architect: The late J. EUSTACE SALISBURY, A.R.I.B.A.
Built by COUNTRY GARDENS ESTATES (LONDON) Ltd.
See page 141



SECOND FLOOR



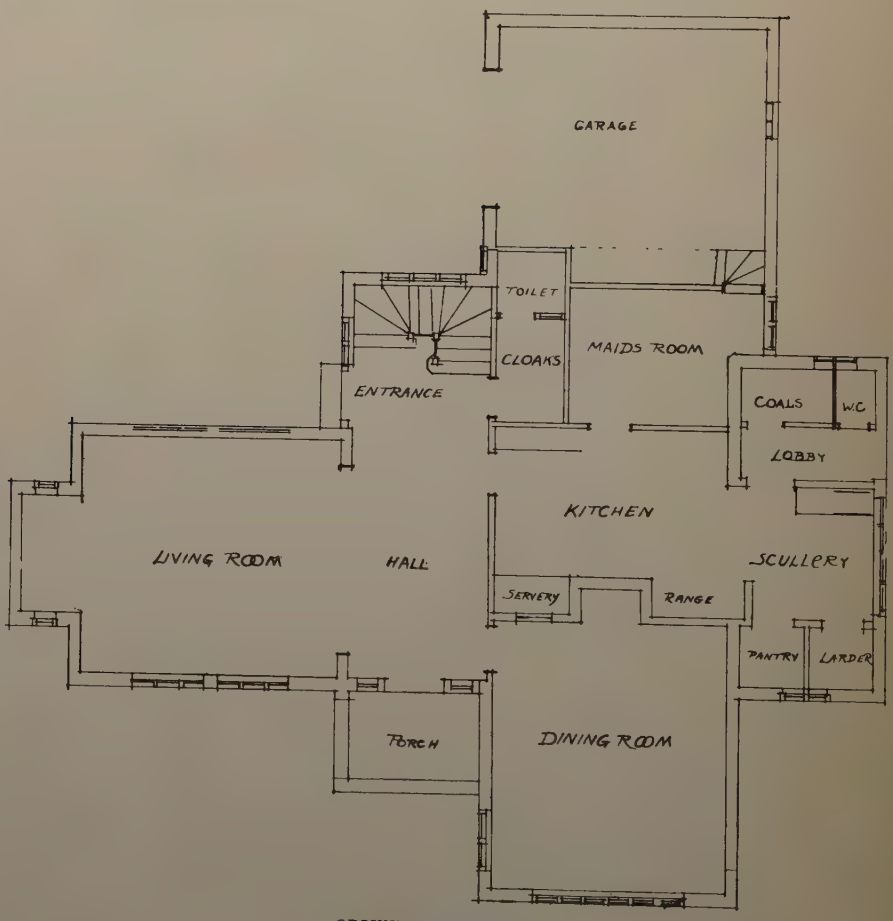
FIRST FLOOR



GROUND FLOOR

HOUSE AT PINNER HILL (*b*)

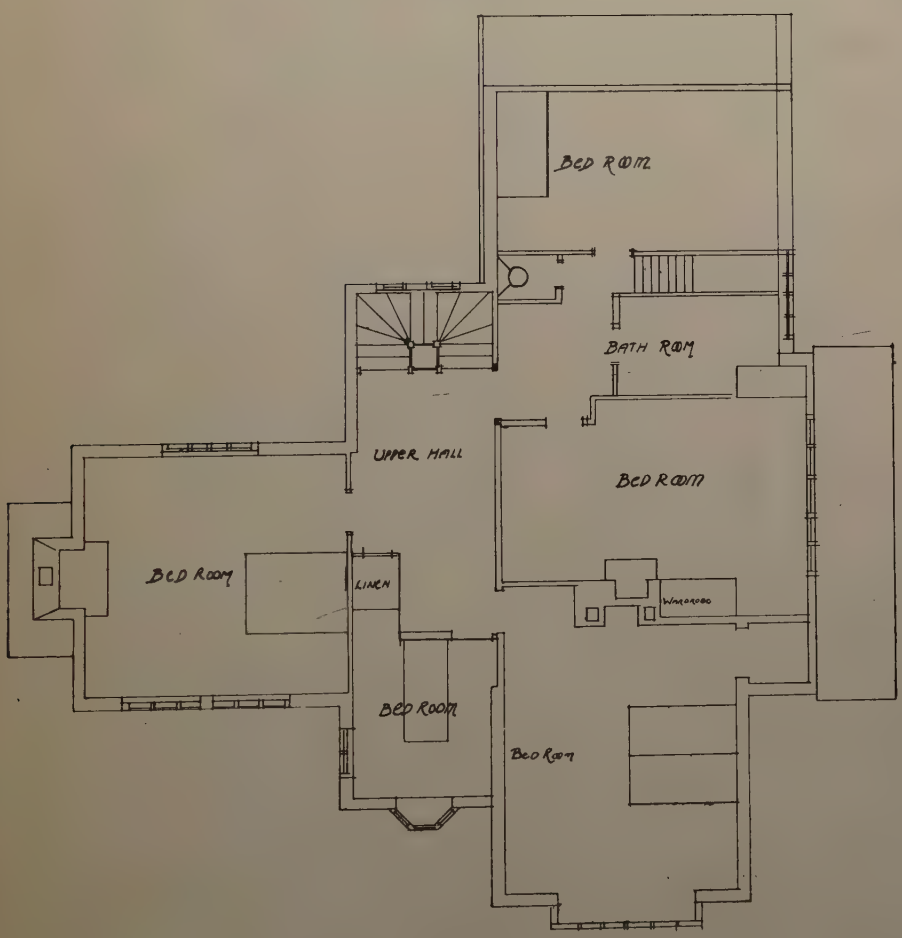
FRONT ELEVATION



GROUND FLOOR PLAN

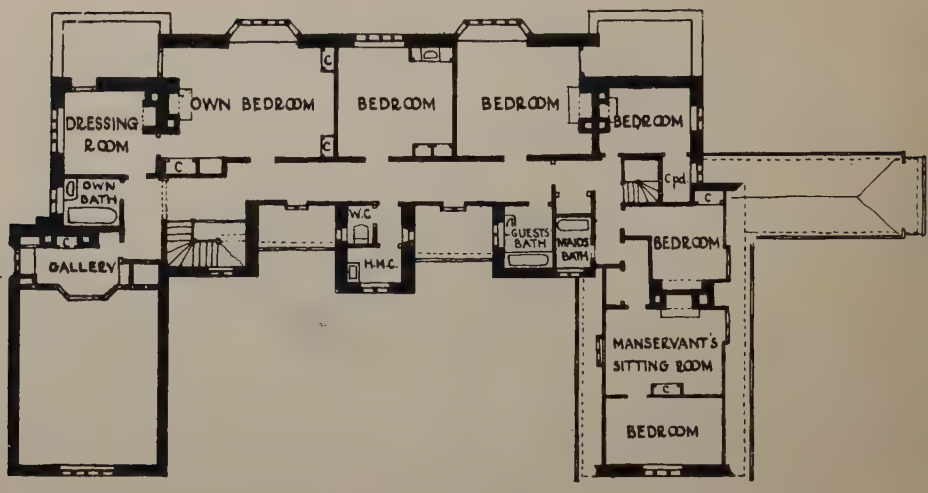
HOUSE AT PINNER HILL
Designed by L. J. Williams
Built by Country Gardens Estates (London) Ltd.
See page 141

DRIVE ENTRANCE

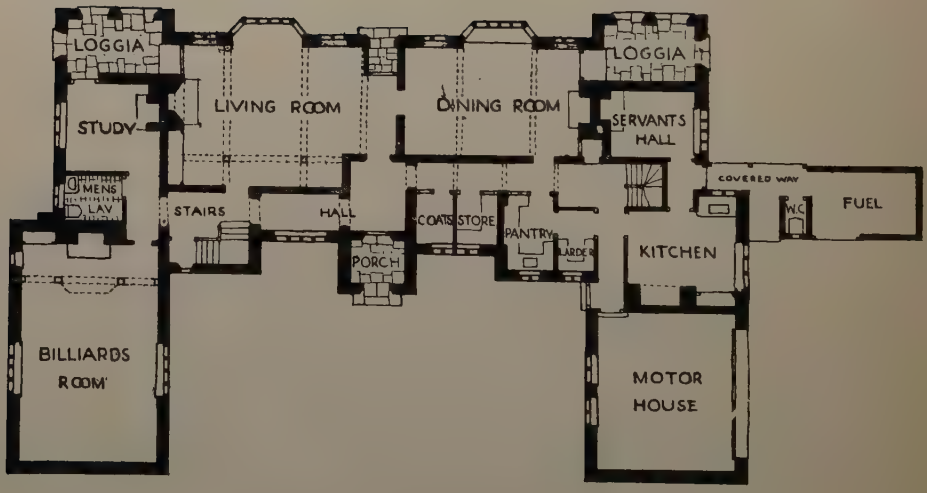


CHAMBER PLAN

HOUSE AT PINNER HILL, MIDDLESEX



FIRST FLOOR

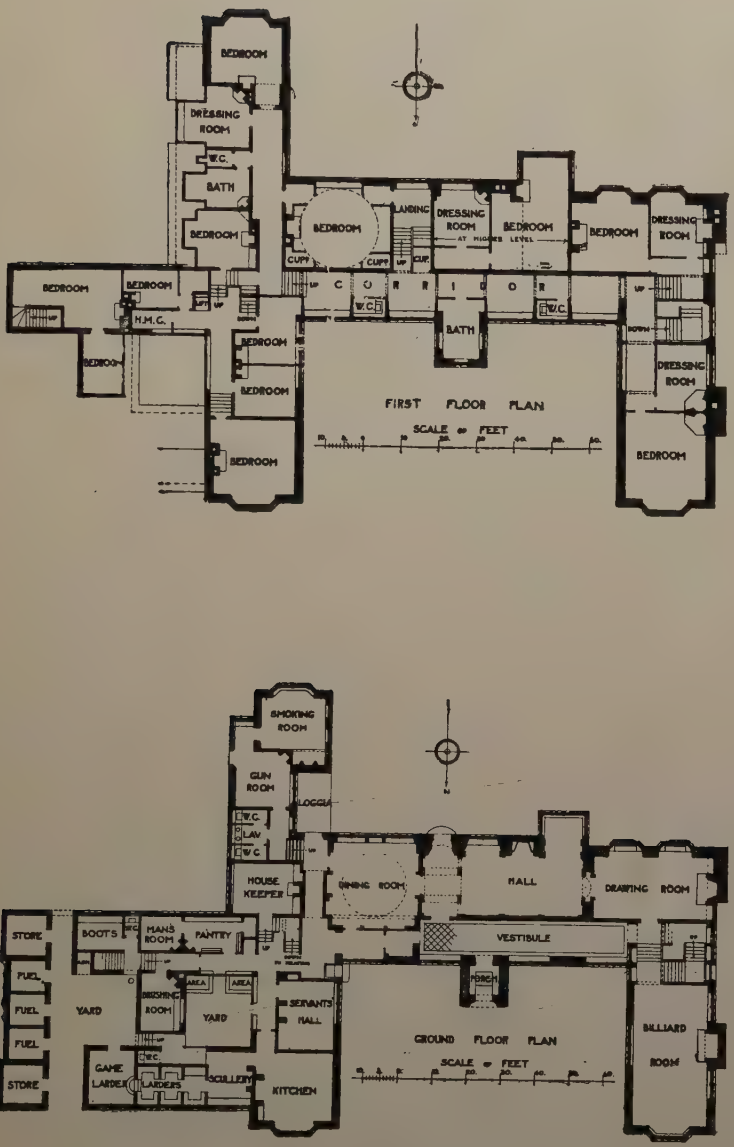


GROUND FLOOR

THE GATE HOUSE, LIMPSFIELD

Architect: M. H. Baillie Scott, F.R.I.B.A. (Baillie Scott & Beresford).

This house is fully described on page 142



MARSHCOURT

Architect: Sir Edwin Landseer Lutyens, R.A., F.R.I.B.A.

Described on page 161

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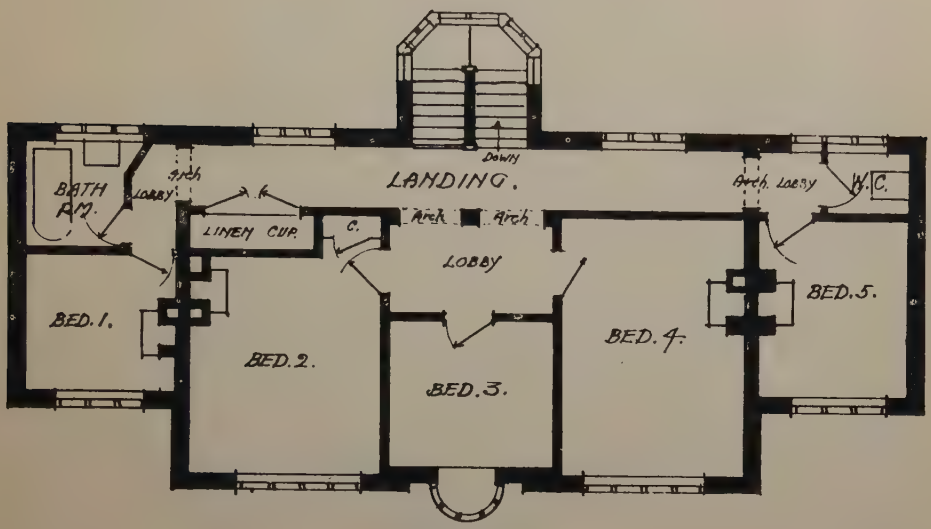
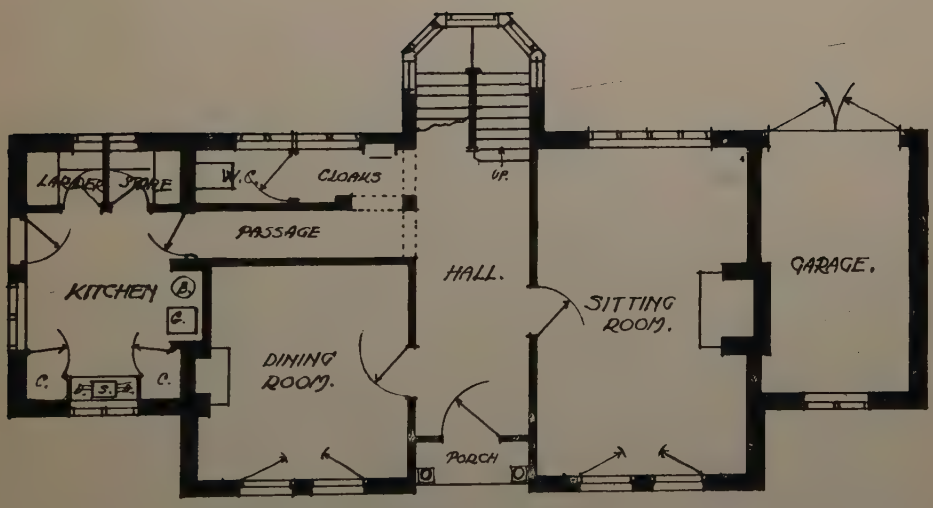
DESIGN OF A MODERN HOUSE AT HARPENDEN

By Salisbury & Culliford, A.F.R.I.B.A.



FIRST FLOOR



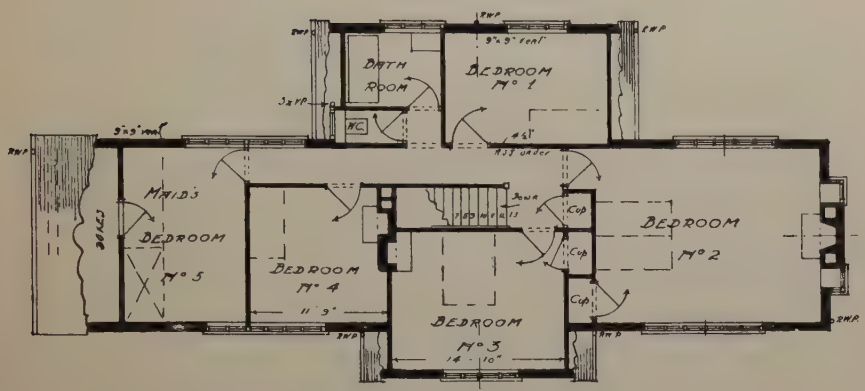
GROUND FLOOR

A MODERN HOUSE AT HARPENDEN

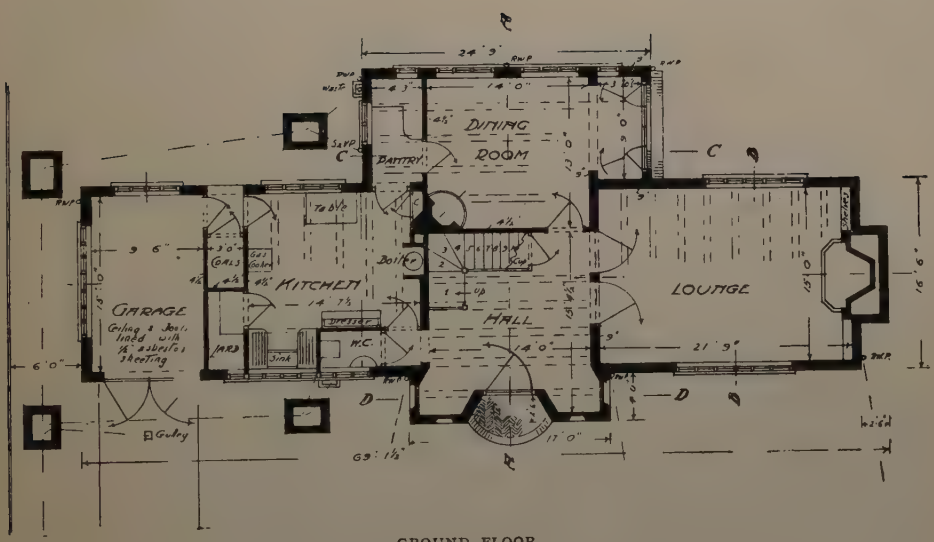
It will be noted that the garage is an integral part of the building

HOUSE AT BROCKLEY (*a*)

Architect: LEONARD A. CULLIFORD, F.R.I.B.A.



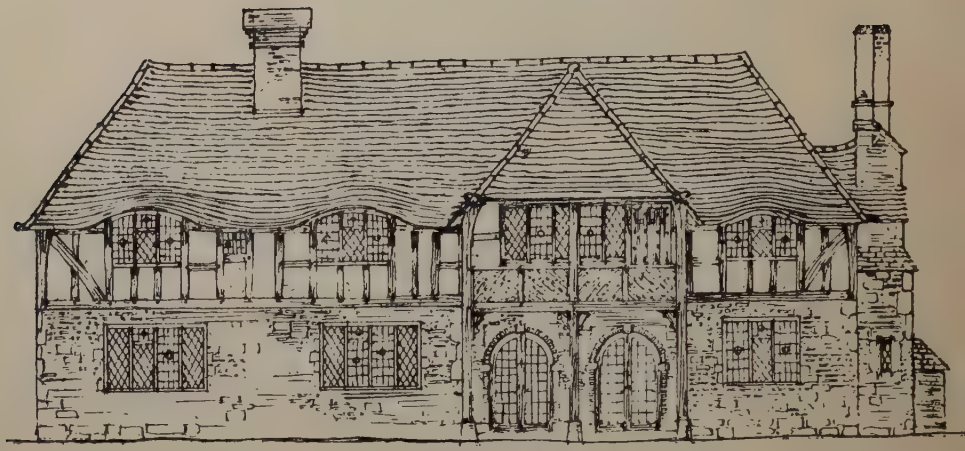
FIRST FLOOR



GROUND FLOOR

HOUSE AT BROCKLEY (*b*)

The dotted lines indicate the positions of oak beams

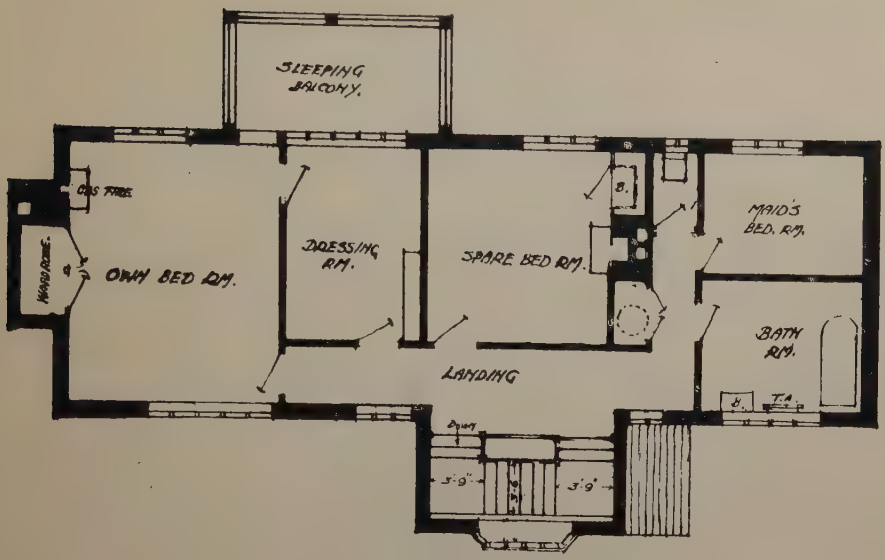


GARDEN FRONT

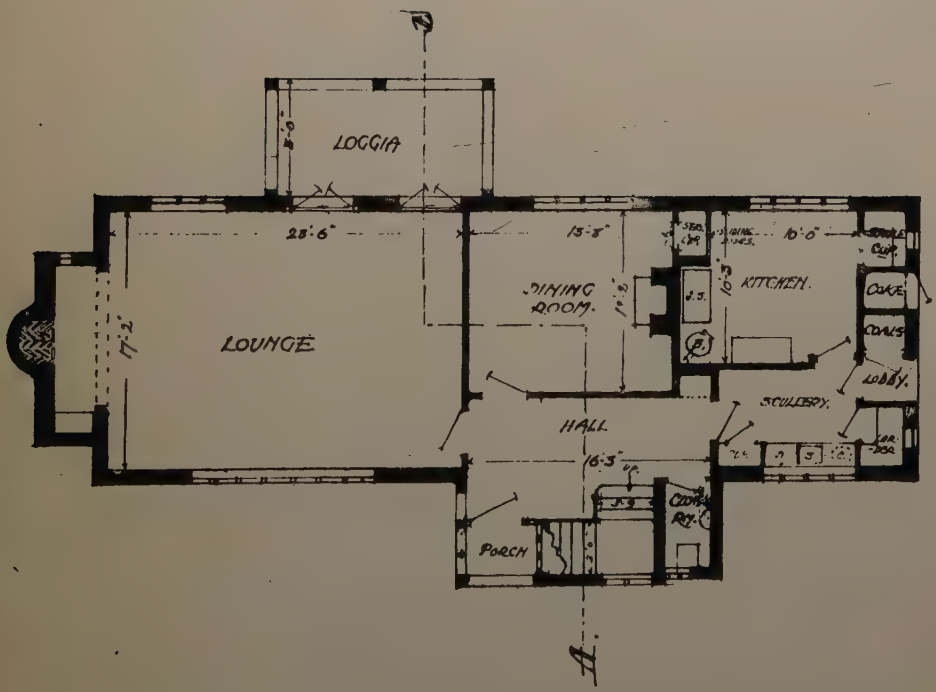
ROAD FRONT

OLD SOUTHGATE, HARPENDEN (*a*)

Architect: The late J. EUSTACE SALISBURY, A.R.I.B.A.



FIRST FLOOR



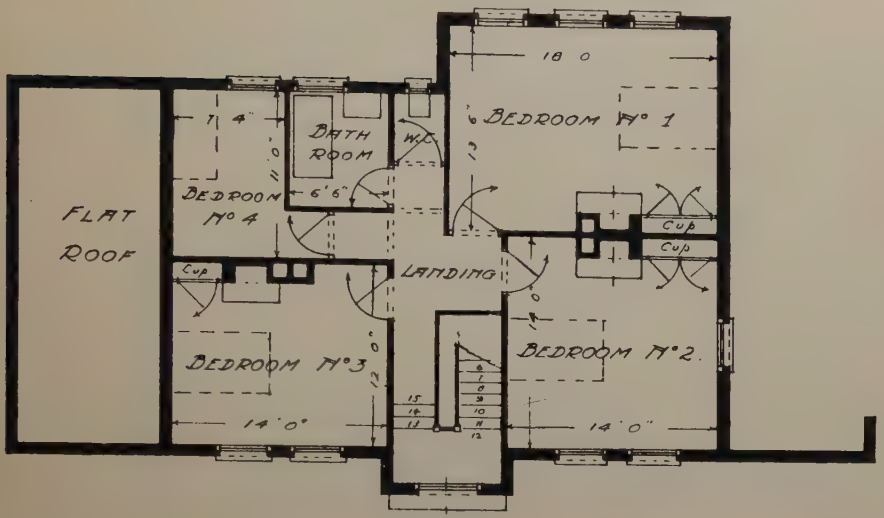
GROUND FLOOR

OLD SOUTHGATE, HARPENDEN (*b*)

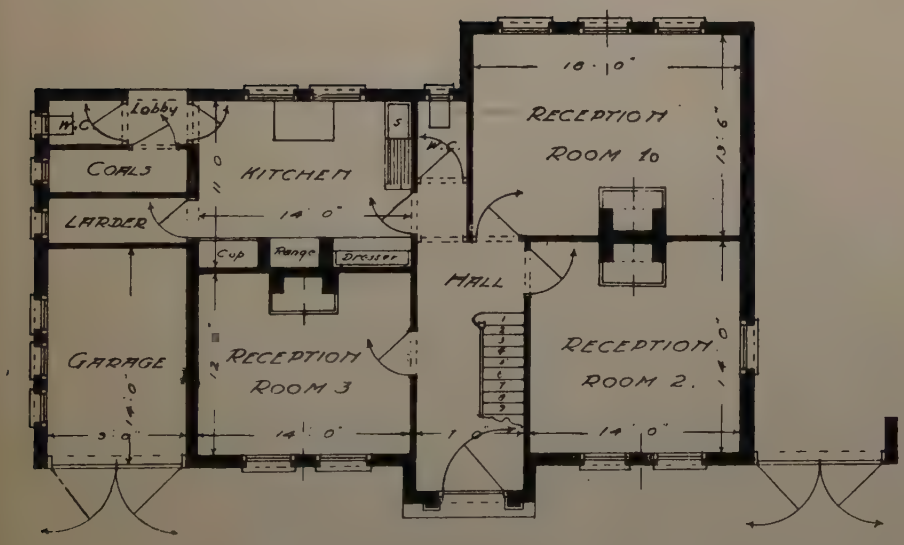
RECTORY, MARCHWIEL, DENBIGHSHIRE (*a*)

Architects : Salisbury & Culliford, A.F.R.I.B.A.

This is another example of a well designed modern house with integral garage

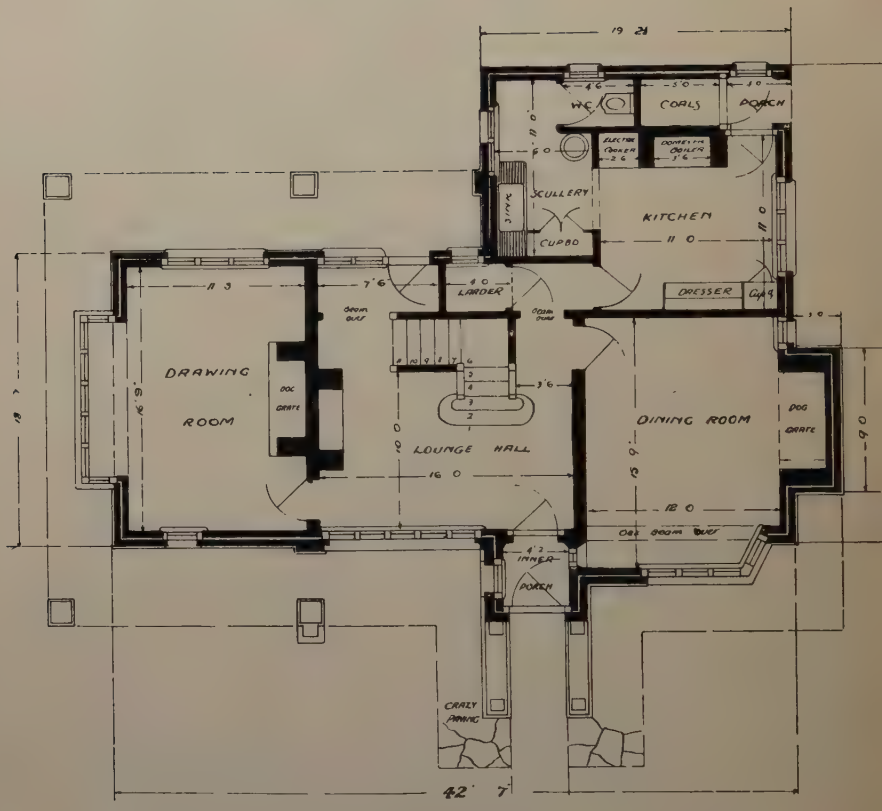


FIRST FLOOR



GROUND FLOOR

RECTORY, MARCHWIEL, DENBIGHSHIRE (*b*)

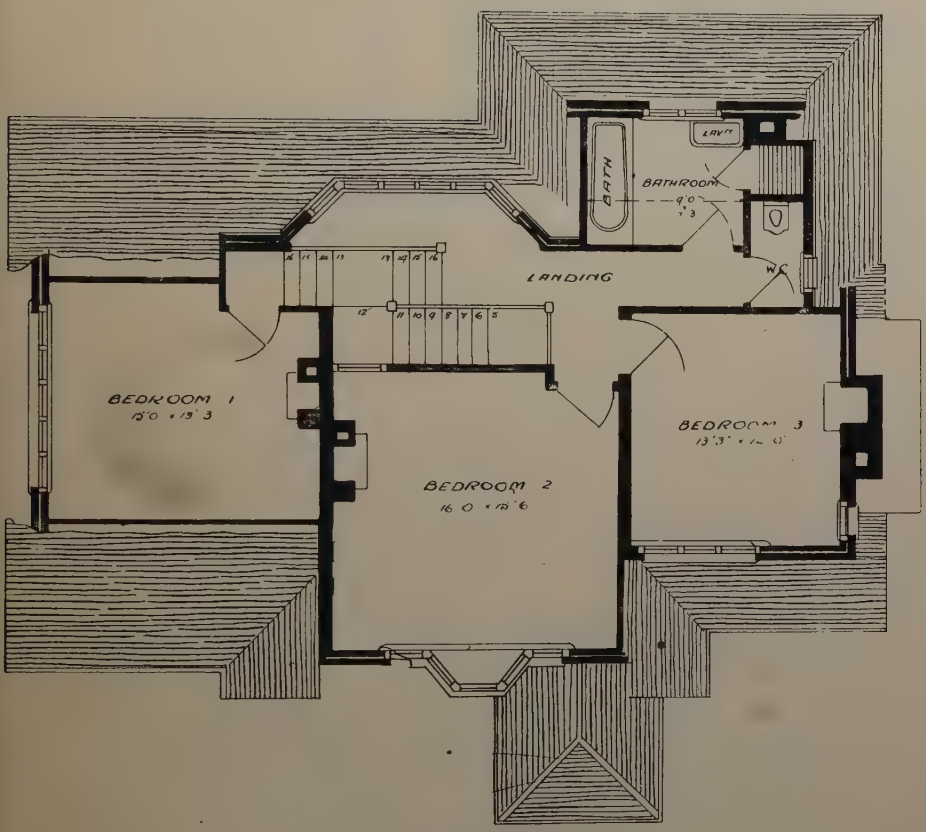


GROUND FLOOR

THE TUDOR HOUSE (*a*)

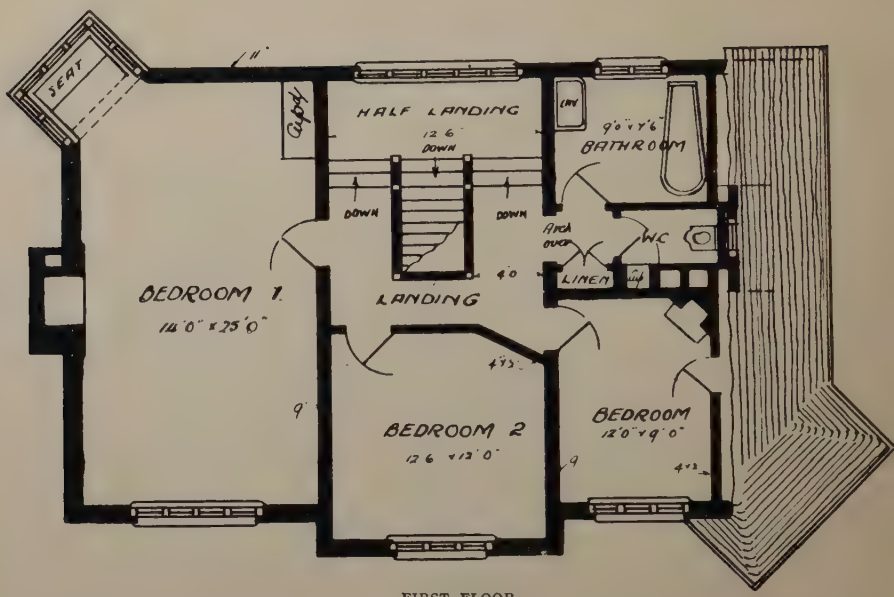
Designed by H. Osborn, M.A.A.

A description of this house, which has many uncommon features, appears on page 152



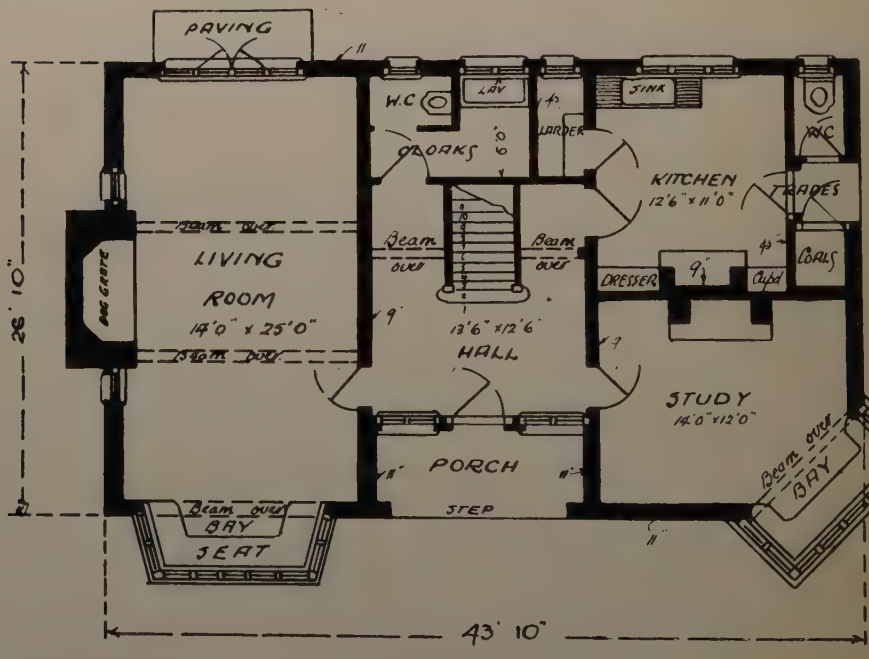
FIRST FLOOR

THE TUDOR HOUSE (*b*)



FIRST FLOOR

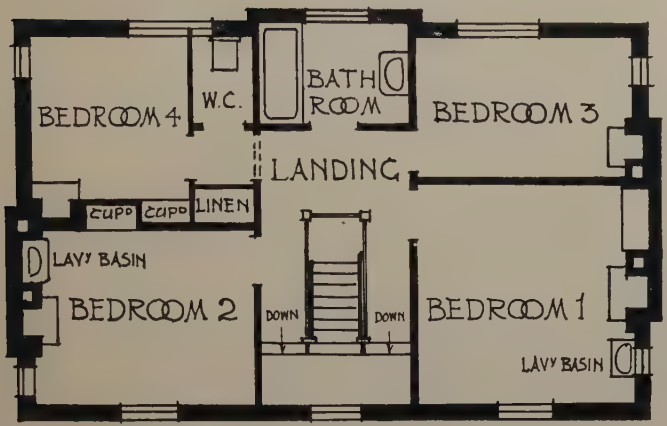
Note.—One door of the bedroom on the lower right-hand side of the plan appears to open on to a portion of the roof, but in reality it gives access to a cupboard



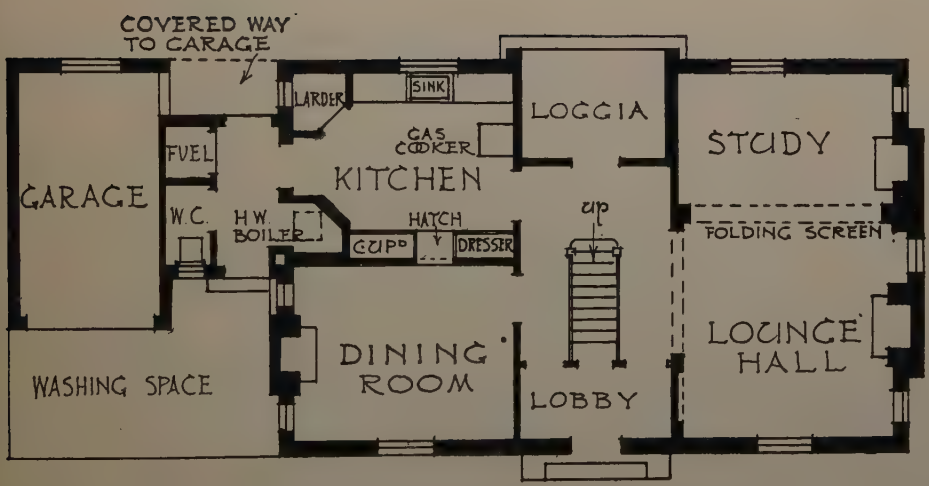
GROUND FLOOR

HOUSE AT CHICHESTER

Designed by H. Osborn, M.A.A., for Dr. and Mrs. Templeton. It is described in detail on page 155



FIRST FLOOR

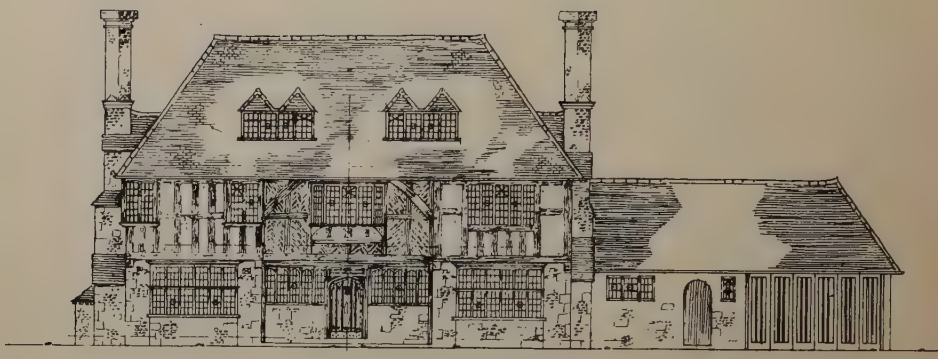


GROUND FLOOR

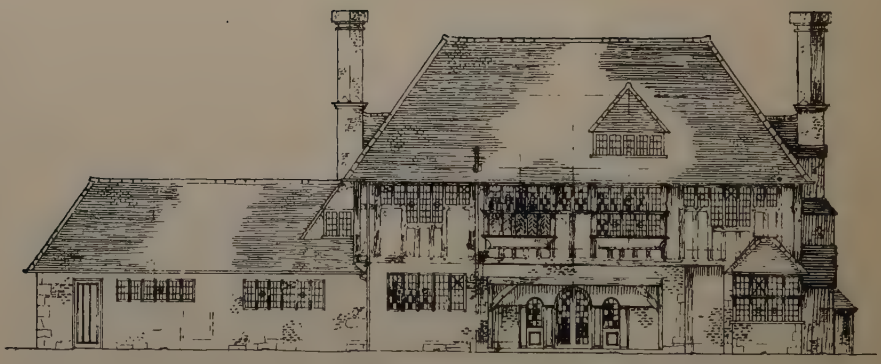
RIDGEWOOD, WEST WORTHING, SUSSEX

This house, a pleasing feature of which is a roof of green pantiles, is described on page 158

It was designed by RAYMOND E. HAWKINS



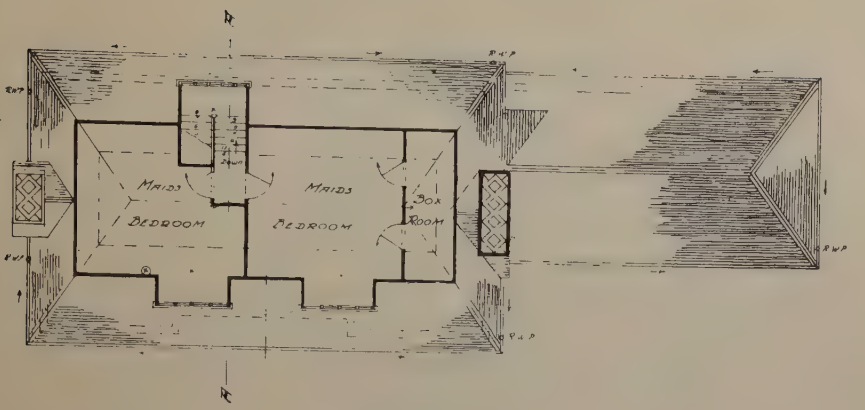
FRONT ELEVATION



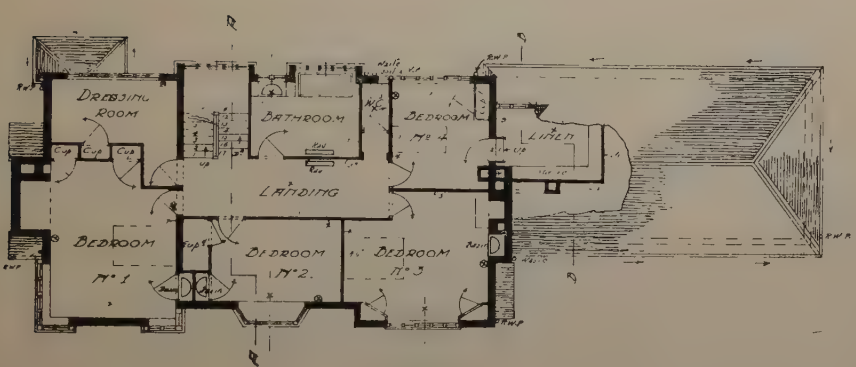
BACK ELEVATION

GREY GATES, HARPENDEN COMMON (*a*)

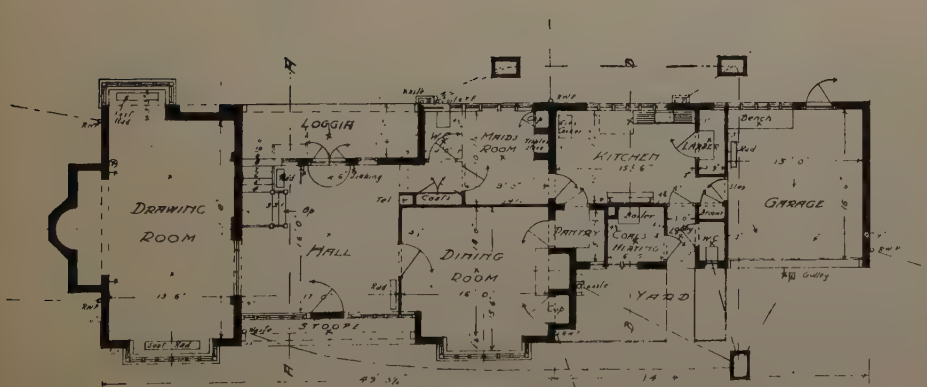
Architects : SALISBURY & CULLIFORD, A.F.R.I.B.A.



ROOF PLAN



FIRST FLOOR

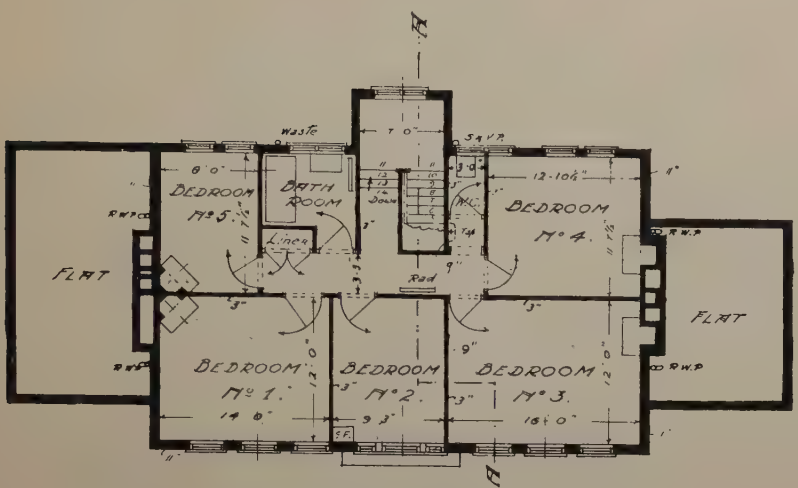


GROUND FLOOR

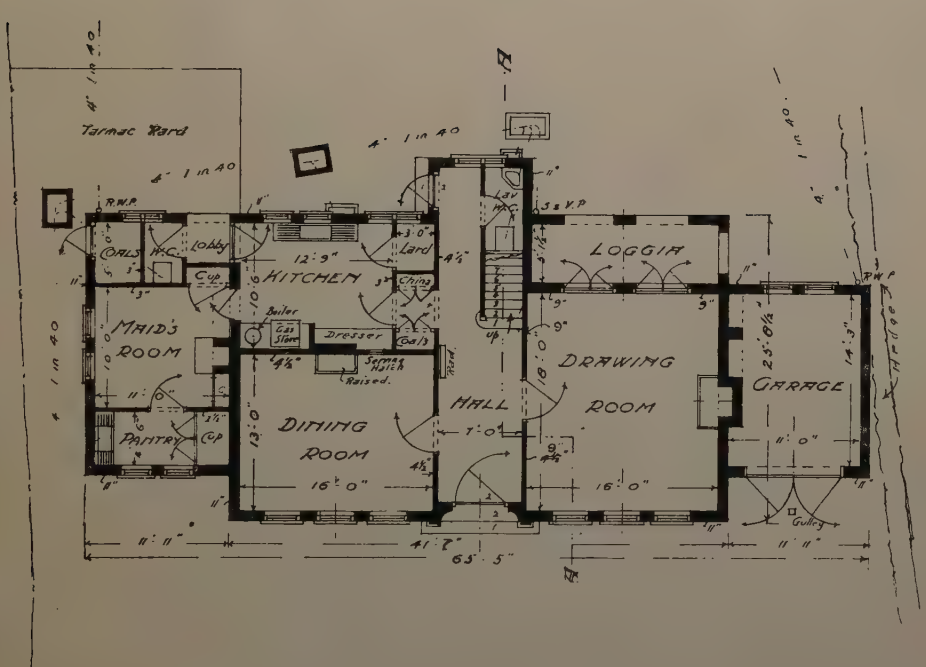
GREY GATES, HARPENDEN COMMON (*b*)

WHITE HOUSE

Designed for a site at Harpenden by SALISBURY & CULLIFORD, A.F.R.I.B.A.

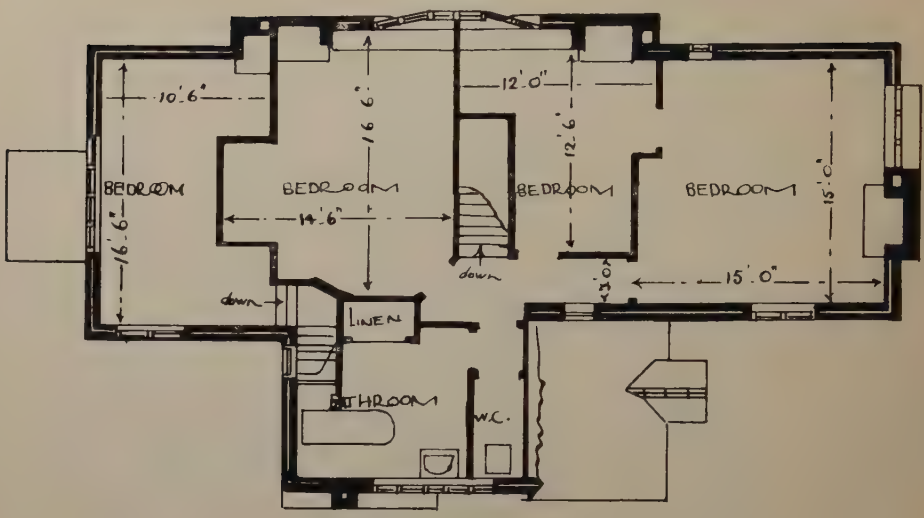


FIRST FLOOR



GROUND FLOOR

WHITE HOUSE



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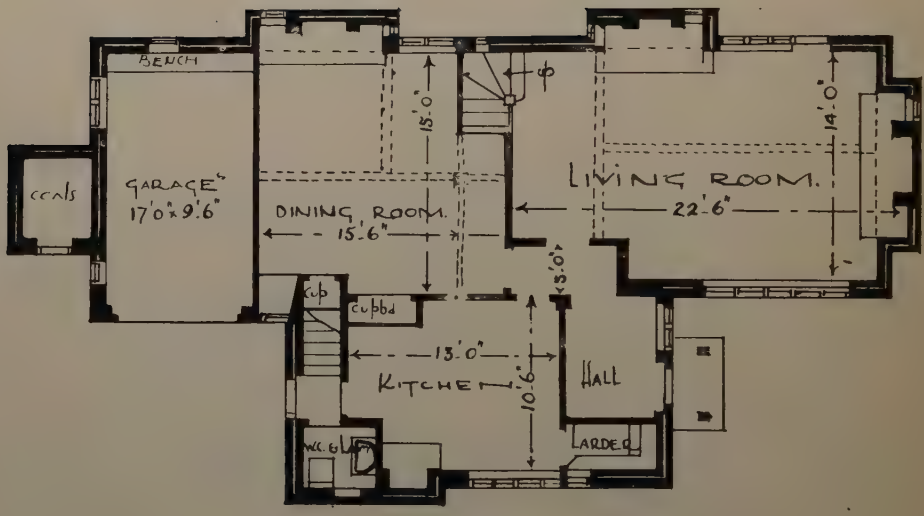


GROUND FLOOR

POND COTTAGE, PINNER HILL, MIDDLESEX

Architect: BLUNDEN SHADBOLT, L.R.I.B.A., M.I.STR.E.

A description of this new house built of old materials appears on page 179. The dotted lines indicate oak beams

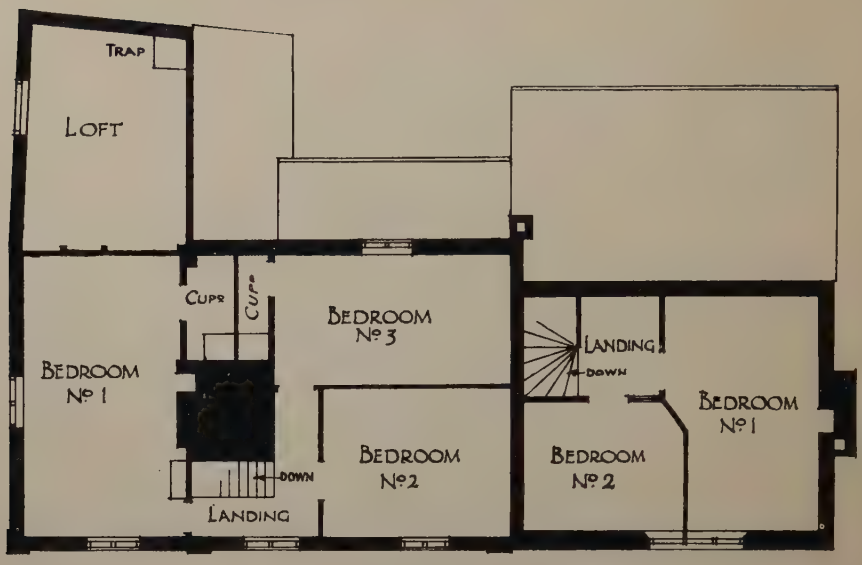
'ELLENS', RUDGEWICK, SUSSEX

Architect: MAURICE EVERETT WEBB, D.S.O., F.R.I.B.A. (Sir Aston Webb & Son).

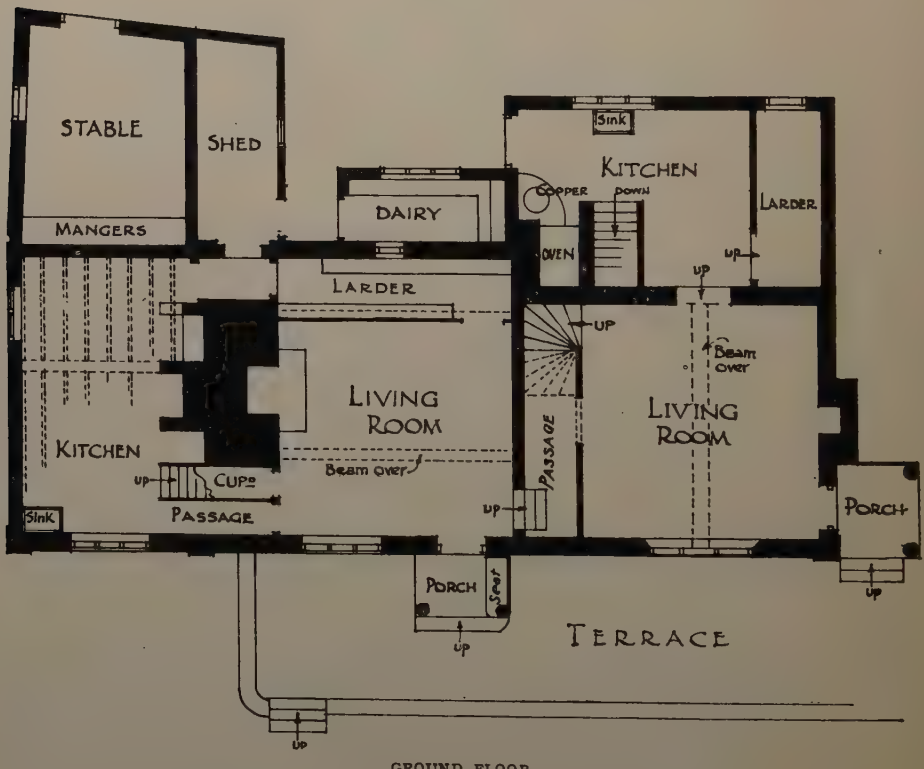
This beautiful house is fully described on page 168

Explanation: 1. Hall. 2. Living room. 3. Dining room. 4. Pantry. 5. Scullery. 6. Kitchen. 7. Servants' Hall. 8. Larder. 9. Coals. 10. Open-air dining room. 11. Porch. 12. Hats, etc. 13. Sink. 14. W.C. 15–15. Lavatory

Principal dimensions: Dining room, 18 ft. × 13 ft. 6 in. Hall, 24 × 17. Living room, 27 × 11. The large room on the extreme right of the plan is a later addition and measures 29 ft. 6 in. × 15 ft.



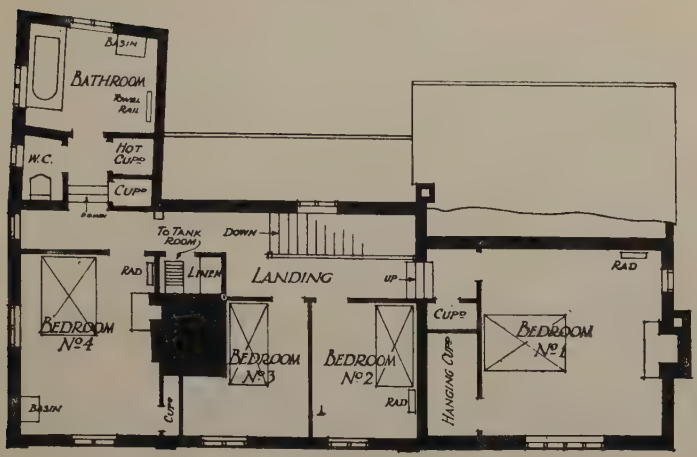
FIRST FLOOR



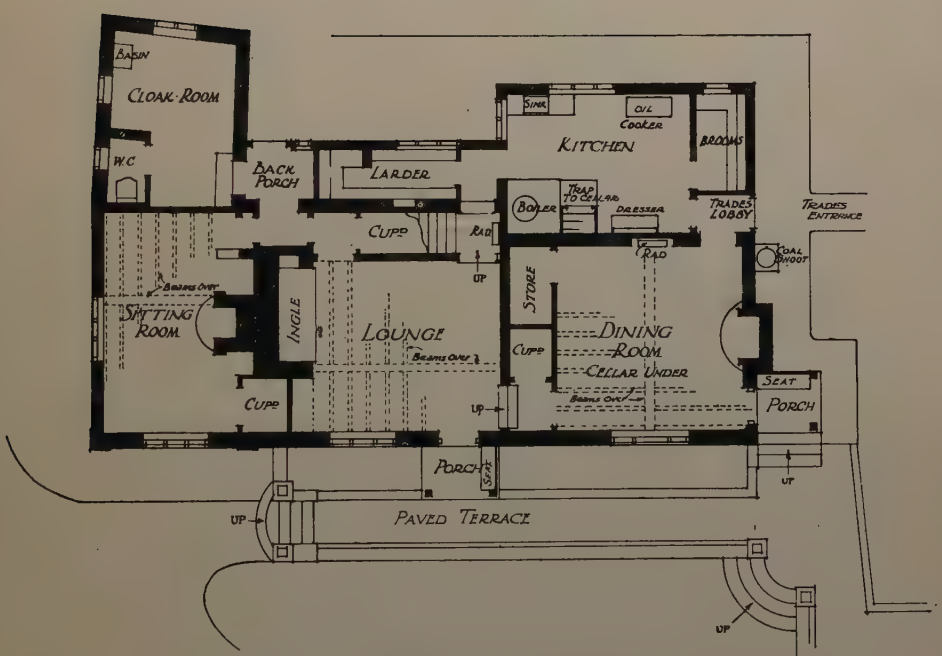
GROUND FLOOR

TANYARD FARM (BEFORE RECONSTRUCTION)

This is an example of an old building, the conversion of which into a charming modern house is described on page 127



FIRST FLOOR



GROUND FLOOR

TANYARD FARM, SHAMLEY GREEN, NEAR GUILDFORD, SURREY (AFTER RECONSTRUCTION)

Architect : HERBERT COLLIS, L.R.I.B.A.

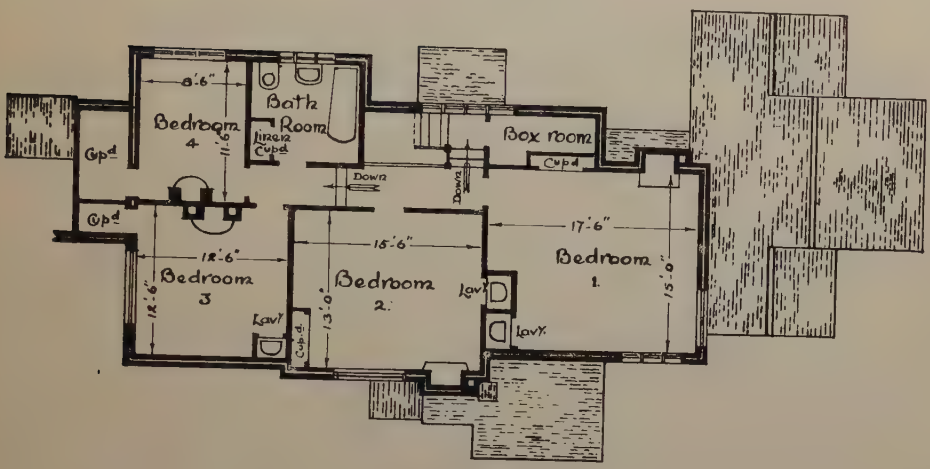
GARDEN ELEVATION

FRONT ELEVATION

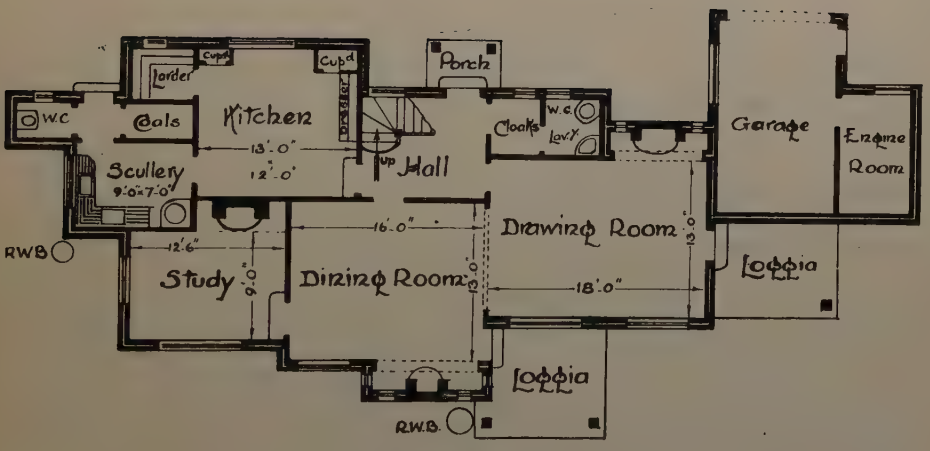
OLD-WORLD HOUSE, BETCHWORTH, SURREY (*a*)

Architect—BLUNDEN SHADBOLT, L.R.I.B.A., M.I.STR.E.

This is an excellent example of a house newly built in such manner that it has the appearance of great age.



FIRST FLOOR



GROUND FLOOR

OLD-WORLD HOUSE, BETCHWORTH, SURREY (*b*)

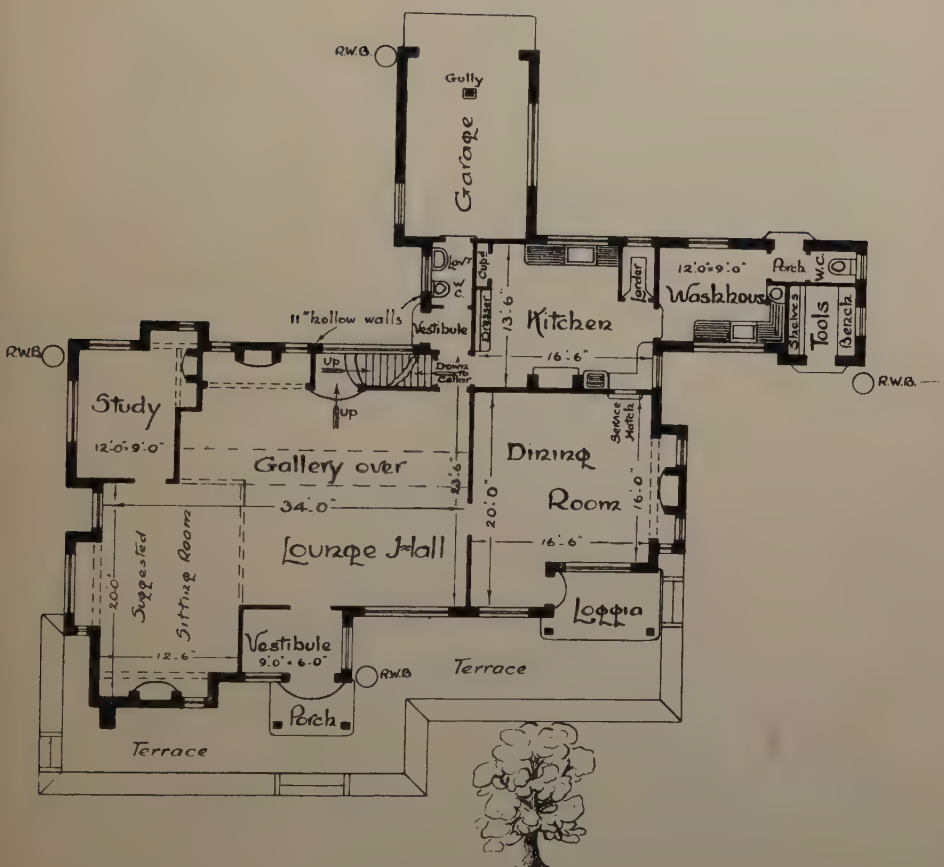
ELEVATION TO HAZEL LANE

FRONT ELEVATION TO PETERSHAM ROAD

OLD-WORLD HOUSE AT PETERSHAM, SURREY (*a*)

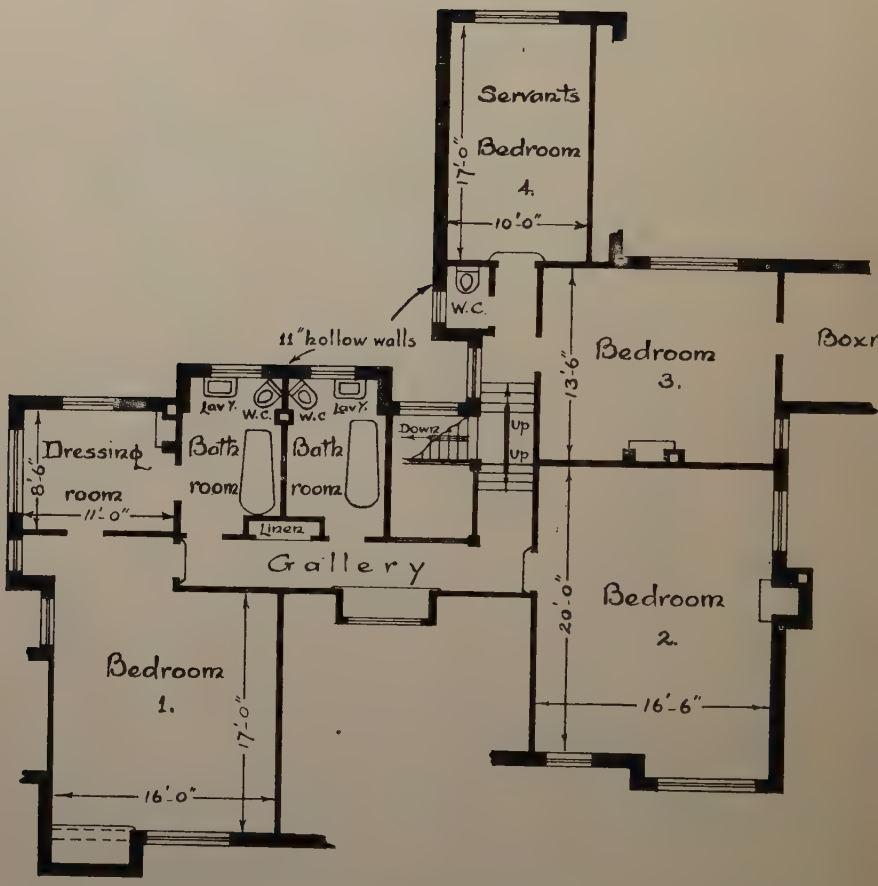
Architect—BLUNDEN SHADBOLT, L.R.I.B.A., M.I.STR.E.

Houses such as this are composed largely of old oak, old tiles and bricks, in the manner described in Chapter XII.



GROUND FLOOR

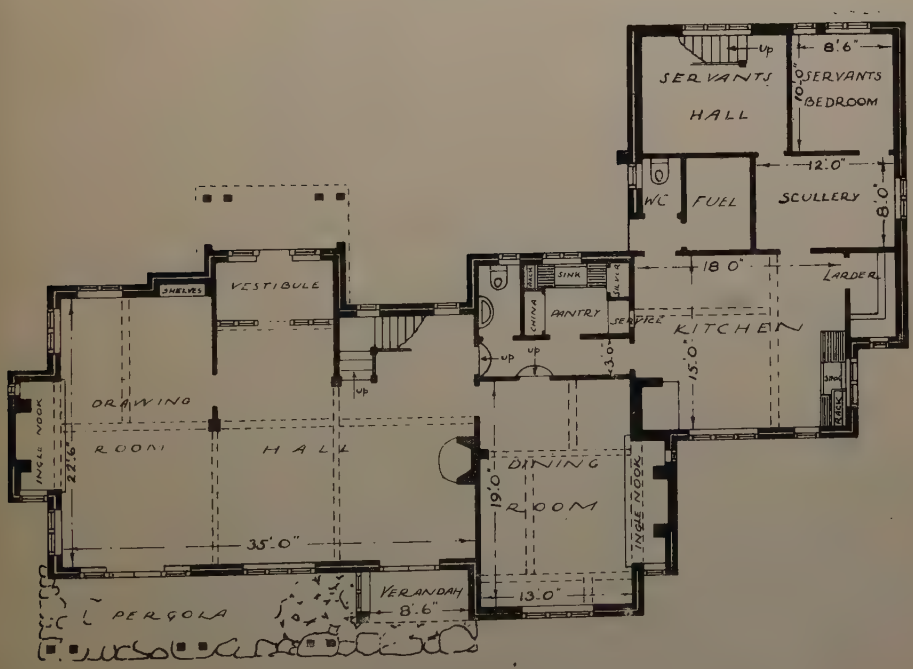
OLD-WORLD HOUSE AT PETERSHAM, SURREY (*b*)



FIRST FLOOR

OLD-WORLD HOUSE AT PETERSHAM, SURREY (*c*)

FIRST FLOOR



GROUND FLOOR

SMUGGLERS' WAY, HIGHCLIFFE, HANTS

Architect—BLUNDEN SHADBOLT, L.R.I.B.A., M.I.STR.E.

This new 'Old-world house' is described and illustrated in Chapter XII. See page 175. The dotted lines indicate oak beams

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